

**SPRINGSTEEN: BACK ON E STREET!**

#63 SUMMER 1999

US \$4.95  
CAN \$6.95

# Backstreets

THE BOSS MAGAZINE

**BRUCE  
OVER  
EUROPE**

**FULL E STREET BAND TOUR COVERAGE FROM BARCELONA TO OSLO**

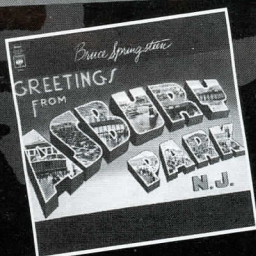




# THEY CAME FROM JAPAN!

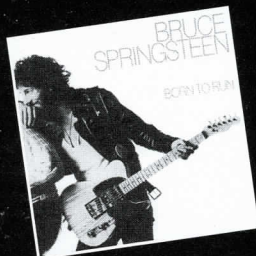
## BRUCE SPRINGSTEEN REMASTERS

### DESTINED TO BE THE STUFF OF LEGEND!

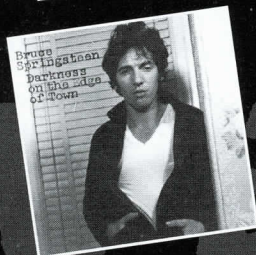


Greetings from  
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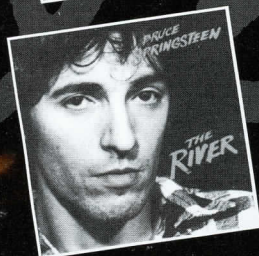
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Nebraska  
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\*gatefold sleeve

**The first six Springsteen albums on CD—digitally remastered, in exquisite miniature LP sleeves from Japan!**

The Springsteen catalog is finally getting the treatment it deserves on CD. Sony Japan has recently begun a compact disc remasters series for several major artists, taking great care in every aspect of the presentation. After the Rolling Stones, Genesis, and Led Zeppelin reissues have blown their fans away, it's finally time for Springsteen fans to get our due—with new editions of Bruce's first six albums, superior in every way to the current catalog!

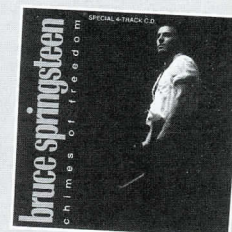
First of all, each of these albums has been **digitally remastered**. Finally. These six albums were recorded before the digital age, and the first CD pressings had been notoriously crummy. We've been waiting for years to have discs like *Greetings*, *Darkness* and *The River* with cleaned-up sound.

The sound isn't the only remarkable thing. Even if the U.S. eventually reissues these discs with improved sound (the U.S. remasters series has been taken *off* the schedule for now), they won't be the unique pieces that these from Sony Japan are. Japanese packaging is generally very nicely done, but these are sure to be something very special. Albums in this remaster series feature **mini-LP sleeves**: paper sleeves with meticulous recreations of the original album art, designed to be perfect miniatures of the original LPs. If you were able to get your hands on the recent editions for Led Zeppelin or the Rolling Stones before they disappeared, you've seen how every aspect of these things is done right. The packaging has been painstakingly well-done and accurate, down to the metal zipper on the front of the Stones' *Sticky Fingers*... the brown paper bag that Zep's *In Through the Out Door* came in... all the gatefolds, beautiful paper stock, crisp art... and now it's Bruce's turn.

Look for the second wave (*BUSA* through *Joad*) to follow later, but these first six albums are coming soon, and we're taking pre-orders now! Quantities will be very limited, and if the discs from the previous artists in the series are any indication—all of which now command collectors prices of \$50 and up—these will fly out of stores immediately, and they won't be back.

Due for release on August 21, 1999. **Order NOW to guarantee your set!** The first 300 orders we receive will be guaranteed, with orders filled on a first-come first-served basis depending on supply.

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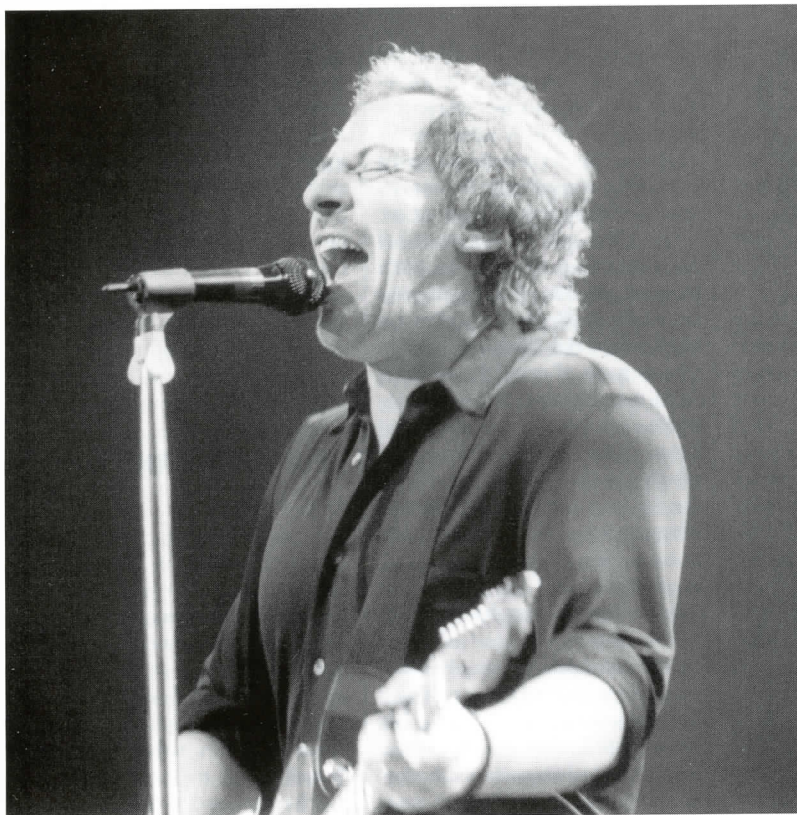
**U.S. AND CANADIAN CUSTOMERS:** please add \$4 for the first CD and \$1 for each additional CD (*The River* counts as one) for shipping and handling. If ordering the set, shipping is \$7.

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## ORDERING INSTRUCTIONS

For prompt delivery, don't forget to add shipping charges! Orders will be filled and shipped in the order received.





"I wanna have to shout it out loud..."

# Backstreets

BORN AND PRINTED IN THE USA

## Editor

Christopher Phillips

## Senior Editor

Charles R. Cross

## Assistant Editor

Drew Whittemore

## Associate Editors

Erik Flannigan, Jonathan B. Pont, Robert Santelli

## Contributors

Rich Breton, Robert Crane, David DuBois, Lynn Elder, Jared Houser, Josh Jacobson, Phil and Steve Jump, Bob Makin, Jon Phillips, Jim Ragsdale, Bernie Ranellone, Debra L. Rothenberg, Arlen Schumer, Mary Schuh, James Shive, Billy Smith, Mark Stricherz, Mark Sullivan, Salvador Trepas, Marty Venturo, Bob Zimmerman, and many others whose help is essential.

Manufactured and printed in the United States of America  
*Backstreets* (ISSN 0746-990X) is published quarterly by The Backstreets Publishing Empire, LLC, PO Box 51225, Seattle, WA 98115, USA with offices at 2028 5th Avenue, Seattle, WA 98121-2528. Please address all correspondence to *Backstreets*, PO Box 51225, Seattle, WA 98115. E-mail: editor@backstreets.com. Web site: <http://www.backstreets.com>. FAX (206) 728-8827. Subscriptions are available for \$18 a year, \$30 for two years, or \$40 for three years in the US and Canada (in US funds only), or for overseas airmail, rates are \$25 a year, \$45 for two years, or \$65 for three years (in US funds only). All contents are copyright ©1999 The Backstreets Publishing Empire, LLC. Please include a self-addressed, stamped envelope with any inquiries. Periodicals postage paid at Seattle, Washington, and at additional mailing offices. POSTMASTER: Please send all address changes to *Backstreets*, PO Box 51225, Seattle, WA 98115. Thank you. *Backstreets* is an independent publication and is not officially associated with any of the performers we write about or their record companies.

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SUMMER 1999  
 #63 Vol. 16, No. 3

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### BRUCE SPRINGSTEEN

October, 1998  
 David Rose/Sony Music Photo

## OFF THE WALL

### BRUCE SPRINGSTEEN AND THE E STREET BAND

May 19, 1999  
 Harry Scott Photo



# LETTERS

## THE E STREET SHUFFLE

Dear Editor:

The recent multi-part career retrospective brings to mind an interesting story. In late May of 1978, I was working at a record store in Newington, New Hampshire. Many people, including those of us on the payroll, were eagerly awaiting the long-delayed new Springsteen album. Bruce's CBS label-mate (and initial-twin!) Barbara Streisand had just released a new LP called *Songbird*. The day after that album went on sale, several customers brought them back as defective. Inside the sleeve for Babs was an album called *Darkness on the Edge of Town*—obviously not Ms. Streisand, but Mr. Springsteen. The Boss's LP had the proper label and all, it was just in the wrong sleeve!

We played that sucker to death in the store, causing fans to salivate and beg to buy one of the early copies. And as it is too late for Columbia to send me a cease and desist order, I'll admit that I played it on the college radio station at the University of New Hampshire. It was and still is an exciting record.

Patrick Callaghan  
South Portland, ME

## NEVER GOOD ENOUGH

Dear Editor:

I just finished re-reading Arlen Schumer's article in *Backstreets* #61. I read the whole issue when I first received it, but just recently went back through and re-read certain articles after having lived with *Tracks* for a while.

Overall, I feel that the issue stands up as one of the best that you've ever done and certainly fits in nicely with the 25 year retrospective that has been included in the last few issues. The liner notes included with the issue are excellent and are exactly what should have been included with the official release.

The only article which lacks the quality usually found in *Backstreets* is Mr. Schumer's "critique" of *Tracks* (primarily discs 1-3). First of all, let me make two points: One, I do not expect *Backstreets* to contain "fluff" pieces which fawn over Bruce's every career move, released song, and concert appearance. I appreciate objective criticism. Although as fanatical as any music fan out there, most Springsteen fans have questioned some of the career decisions that Bruce has made at one point or another. The editors and writers at *Backstreets* certainly qualify as fans and have their own opinions to share. Secondly, I did enjoy Mr.

Schumer's reviews and opinions in previous issues about the *Darkness* and *River* outtake material. Although I didn't agree with some of his assessments (and probably don't have access to many of the recordings that he does), I thought he described his preferences in detail and with passion. As I have been illicitly listening to Bruce's unreleased studio material for going on 20 years now, I could see Mr. Schumer as one of the many Bruce nuts I've run into over the years—someone who has heard all the outtakes and is willing (and often driven) to tell you why one song should have made it onto an album instead of another that did.

However, I thought the tone and writing style of Mr. Schumer's article in issue #61 was insulting and demeaning to Bruce Springsteen and to many of his fans who know and love his work. Critical missiles were shot at just about every musical decision that Bruce and his producers made. In reference to the included B-sides, Mr. Schumer complains that he doesn't like any of them (including "Shut Out the Light") and the only two that he cares for were (of course!) left off the box set. He is "mortified" with certain songs not included and complains that "Loose Ends" is "damaged tremendously" by additional keyboard layering. I too prefer the original bootleg "Loose Ends," but "damaged tremendously"—come on! I could go on and on, as there is no lack of examples of overstated criticism in his review.

I read through the depressing litany of egregious "mistakes" that constitute *Tracks* and thought to myself that Mr. Schumer might be a little too close to the material he is reviewing to offer the rest of us any insight we'd find useful. I was depressed and irritated by the time I reached the end of his review; I was also disappointed that *Backstreets* did not use some editorial judgment in placing the review in this otherwise excellent issue. There are plenty of other places where inflammatory criticism can be read (RMAS, Luckytown Digest) without (much) editorial control of content. Granted, there were several pages of reviews that followed from *Backstreets* own readers to

offset some of the criticisms found in Mr. Schumer's review. But I still feel that this type of hyper-criticism, coming from the most widely known fanzine dedicated to all things Springsteen, paints the wrong picture of the fan base—never satisfied, always critical, always demanding of more. God forbid Mr. Springsteen himself were to run across the article in question.

Chris Corey  
via e-mail

## HELD UP WITHOUT A GUN

Dear Editor:

I may be wrong, but I feel incensed and even betrayed at the high ticket prices. As a fan for many years through the good and *Joad*, I've always considered Bruce to have an understanding of the working class. I guess I was wrong. If Garth Brooks can force \$20 per show, why not Bruce? Given the cost of tickets, surcharges, and parking, I hope everyone has a good time—because as a working man with a family, I can't afford to get there this time around.

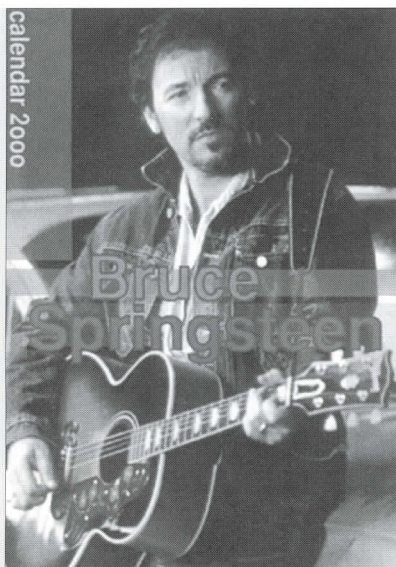
Jeff Kowalski  
via e-mail

## PROMISE AIN'T BROKEN

Dear Editor:

Well, Bruce finally got it right. A few years ago, he went back into the studio to re-record a song from the *Born in the U.S.A.* era, "This Hard Land." He oversang it, it didn't sound natural. He forced it too much. It wasn't anything like the earlier version. Thank God he released the "old" version on *Tracks*.

Now *Tracks* comes out, but without a few key songs—in particular, "The Promise." So Bruce hears everyone asking why it wasn't put on the album, and his response is that he couldn't find a take that he "felt comfortable with." So thinking he should release it, he records it again. I thought he'd blow it all over again, but you know what? I think the result was a beautiful version of the song. No, it's not quite as good as the studio track from '77, but it's right there close to it. It's one of those songs that I can listen to over and over again. Nice to have all the lyrics, too. I'd put it right up there in my top five Springsteen songs!



Combine orders and save shipping charges!  
Please see inside back cover for ordering info.

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# BS2K

We can't promise you tickets to any New Year's Eve gigs, but we can make sure you've got Bruce on your wall as those digits roll over. The official Bruce Springsteen calendar for the year 2000 has a huge shot of the Boss for each month. Get yours now before the entire world goes haywire.

**2000  
BRUCE  
CALENDAR**

**\$15**



I'm glad Bruce finally came around on this song. Maybe someday we'll get the old version, but if not that's okay.

**Greg Phillips**  
Corona, CA

## CALL THE BLUFF

Dear Editor:

As a new subscriber to *Backstreets*, let me first commend you on your publication. Your articles are both informative and insightful, your photographs are clear, and your layout is imaginative. I particularly enjoyed your liner notes booklet on the *Tracks* box set.

However, I want to draw my fellow readers' attention to something that I consider to be a fact. We all obviously appreciate Bruce Springsteen and his talents for songwriting and performing. However, in my opinion, Springsteen's latest record releases and tour with the E Street Band rank with the lowest points in his career. I would even go so far to admit that they border on being a scam. Let me explain why.

First of all, the quality of Bruce's music has undergone a dramatic decline in the past ten years. Let's face it, the man hasn't released a recording worthy of his canon in ten years—since *Tunnel of Love*. His melodies have mostly deserted him, as has the quality of his recorded performances. On *The Ghost of Tom Joad*, Springsteen seemed to neglect melodicism nearly altogether, choosing to concentrate on lyrics. This is not a good idea for a rock performer—ask Roger Waters of Pink Floyd. In addition, the "Woody Guthrie" voice he adopted for the *Tom Joad* recording and tour does not fit the rock context. This is why his Rock and Roll Hall of Fame performance was not up to par.

Secondly, Bruce's *Tracks* box set is a money-making scheme par excellence. The set contained too much "filler" and lacked decent liner notes. For example, I agree with a fellow *Backstreets* reader who called disk 4 a "frisbee." And why no liner notes? Laziness perhaps, or are we supposed to buy his \$50 *Songs* book, which also does not contain much in the way of liner notes? Let's also remember that the box set does not contain two of Springsteen's best unreleased

tracks: "The Fever" and "The Promise". Of course, he chose to release these recordings on *18 Tracks*, which cost his fans an additional \$14 - \$15 to buy! And what are the best tracks on *Tracks*: Bruce's previously released B-sides.

Thirdly, Bruce's recent tour is, in my opinion, primarily intended to get him "back to the top" and to earn him and his buddies (i.e., band) some money. Some people may feel that this is okay. But the track lists for his shows are very predictable. Before his *Born in the U.S.A.* debacle, you never knew what Springsteen was going to do next during his shows. You also never knew what time you would be getting home. In addition, isn't \$70 a bit much to pay to hear someone sing?

Let me restate the fact that I appreciate Bruce Springsteen as much as the next *Backstreets* subscriber. But we should not kid ourselves about him, or about how carefully manufactured his image appears to be. Does Springsteen have anything left? I believe so. But the "proof is in the pudding", and I have not seen too much decent "pudding" lately.

**Michael J. Shogi**  
via e-mail

## ACROSS THE BORDER

Dear Editor:

I've been a subscriber since *Backstreets* #34/35, for nearly 10 years. I started the subscription at a time when I started into a free life and into a real life, because this was the time when East Germany and West Germany got together in one Germany. In East Germany, where I grew up, you were only half free. You can not do this and you can not do that, you can only follow the leaders. It was not possible to buy all the Springsteen records (except *Born in the U.S.A.*, for a short time), but I knew all the songs from the radio.

Then in 1989-'90, when all the walls fell down, I bought a stereo set, the Springsteen records, and I started my subscription to *Backstreets*. These are the first three things I did in the free world. East Germany was a land of hopes and dreams, but the new Germany, the one Germany, is the land where those hopes and

**Continued page 34**

# OFFICIAL SPRINGSTEEN TOURBOOKS

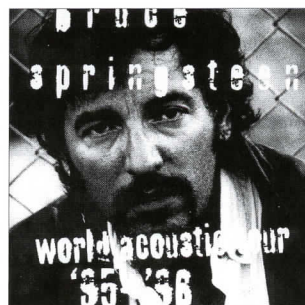
These are the officially licensed Springsteen tourbooks that have been sold exclusively at concerts, and have been unavailable elsewhere. The '92-93 tourbook and '95-96 tourbook are now out of print, while the 1999 tourbook is *brand new* and commemorates the E Street band rededication tour! Order all three together for a special price.



## NEW! 1999 TOURBOOK

The brand new official tourbook sold on the E Street Band tour is a 38-page program packed with color photos of Bruce and the band, onstage and off. With a spread devoted to each E Streeter, a beautiful memento of the reunion.

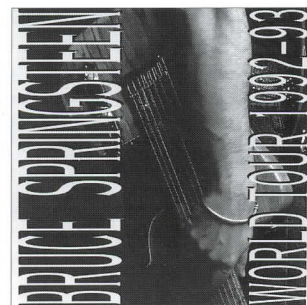
**\$20**



## TOM JOAD TOURBOOK

The official tourbook of the World Acoustic Tour '95-96, a 32-page book illustrated with many photos from Bruce's solo outing.

**\$20**



## '92-93 TOURBOOK

This 32-page official color program features full color photos from the Human Touch/Lucky Town period, a very nice tourbook at a low price!

**\$10**

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It's the little things that count

## Turnin' to Gold

By Charles R. Cross

I used to call it the "Gold Tape." It was stuck in the back of my linen closet, far away from my other tapes, because God knows I didn't want any house visitors to find it when I first got it. And it wasn't called the "Gold Tape" because it was on some high quality recording tape: my copy sat on a standard Maxell UDXLII. The only thing golden about it was the music.

If you've ever collected unreleased Bruce Springsteen recordings, you can probably already hear the melodies ringing out from the tape of which I speak. In the annals of Bruce collecting there have been hundreds of important and seminal Springsteen tapes traded—ones that jump quickly to mind are the Bottom Line show, the Roxy shows, Winterland, the *Born in the U.S.A.* outtakes, the E Ticket material. One of my friends is even willing to pontificate for hours about how important the *Human Touch* outtakes are, an argument that every other living person I know finds incomprehensible. But I understand his passion. Many of the tapes we've acquired over the years have taken on an almost supernatural importance, as if they were missing links to some great religion.

Yet no tape in the Bruce Springsteen canon got more play in my cassette deck over the years than the "Gold Tape." From the opening ringing guitars of "Where the Bands Are," through to the final, slightly cut version of "Janey Needs a Shooter," this tape was played again and again through my stereo equipment, and, more importantly, through my soul. It was the one tape that I instantly went to when I wanted to try to turn someone on to Bruce Springsteen who hadn't liked the studio material they'd already heard. It was the one tape that I argued showed the pop, romantic side to Bruce that was often masked on the released albums. It was Springsteen's

attempt to write songs like Brian Wilson, to create guitar riffs like the Byrds, to sing like Sam Cooke, to win back all the girls who ever dumped him. Running about 24 tracks, the "Gold Tape" had a song for every mood I ever found myself in and as such it was savored the way one savors a great book, turning to it again and again for inspiration.

Though I hid my original "Gold Tape" for some time, before the material had made its way out into the general population of fans, I never tired of playing it for friends. And when I talk of hiding it, many fans may see that as a sign of elitism—there is a theory among some tape traders that anything that one acquires should be traded openly and shared with the world. Anyone who sits on a tape is considered a heretic by these libertarians. In my case, I had been sworn to secrecy on the "Gold Tape" (its original source had been a former employee of Springsteen's, though not the person many assume), and there was no joy felt in not having this material out there—I wanted it released for everyone to hear. I was like the young lover who couldn't understand why every other person on earth didn't also think my beloved was the most fair.

Eventually, the "Gold Tape" leaked from a few other sources, and some bootleg albums were made with the material. *Son You May Kiss the Bride* was the first vinyl release, and it was such horrible quality that it almost made me cry. I personally don't consider tapes that are traded to be "bootlegs," even though that is a term many use for anything "unauthorized" and not officially released. But once the "Gold Tape" material was put on this awful album (obviously taken from a tenth generation tape) it was indeed a bootleg and something that I would never recommend anyone to buy. Friends began to buy the thing anyway and around that time I started dubbing my copy of the tape to

help them. It is no exaggeration to say that I made over 100 copies of it through the years. Was this illegal or unethical or immoral? Not in my judgment, though everyone is welcome to their own.

Other better quality bootlegs eventually followed, including the excellent *Darkness and River Outtakes* releases on E. St. Records that reordered the material on "Gold Tape" into thematic and historical timelines. A few years ago I managed to get an even better quality copy of the original tape itself when I put together a trade with someone who had mastered the original cassette. I was shocked to learn that the order of the songs had been chosen basically at random. It was the same kind of shock you might feel if you put *Darkness of the Edge of Town* into your CD player and hit "shuffle." Hearing "The Promised Land" start the album is a little disconcerting.

Which brings us to *Tracks* and the first official release of many of the songs that were on the "Gold Tape." Seven of the songs that were on my 24-track "Gold Tape" saw official release with *Tracks*, including such gems as "Where the Bands Are," "Loose Ends," "Mary Lou," and "Hearts of Stone." The alternative "Stolen Car" has always been one of my favorite moments in Bruce's entire history—the *Tracks* take is slightly different than my old "Gold Tape" standby, but it still has a power that is far beyond that of the track on *The River*.

And now *18 Tracks* includes the additional gems "The Promise," "The Fever" and "Trouble River," the first of which was a "Gold Tape" cut as well. Better yet is the new French edition of *18 Tracks*, a hardbound CD-sized book. There is something that is almost surreal about holding this beautiful package in my hand, this official release, this acknowledgment that the passion I felt for this music for the past two decades was not that of a solitary Don Quixote-character.

Of course, I remain an iconoclast, a completist, and by some standards a perfectionist. While I love *Tracks*, and *18 Tracks*, I still prefer the "Gold Tape." It's in my car today, and though the sound quality is nowhere near that of the CD format—it was never digitally remastered or mixed by sound wizards like Chuck Plotkin or Bob Clearmountain—and even though my original copy has been played so many times that the oxide has slowly been eaten away, it has history, passion, and faith. I have a relationship with the "Gold Tape," and like an old friend, it never lets me down.

**BUSINESS STUFF:** Well, it's been quite a few years since we've had to do this, but the time is coming when we'll have to raise the price of the magazine. We hope you've enjoyed the recent special issues—#62 was the heftiest single issue we've done; #61 was the first time we've tried an insert, with the bonus Liner Notes booklet, along with improvements we've made in the magazine's paper stock. The cover price needs to get bumped up a notch to help us maintain (and, we hope, increase) the kind of quality you expect from *Backstreets*. But we haven't done it yet—we wanted to be sure to give everyone a chance to renew at the current rates, or, if you've been putting off getting a subscription, to subscribe now before the price changes! As always, current subscribers can renew anytime to add issues onto your sub (and you can find out the issue with which your current sub expires by checking the "X" number on your mailing label). We hope you'll feel that *Backstreets* is worth what little extra dough we soon tack on, but for now it's the same low price, so be sure to take advantage! Find information on the subscription form on page 34, or visit our website at [www.backstreets.com](http://www.backstreets.com). Thanks, as always, for your support. 🐾



The E Street Band brings it all home

## Back in the U.S.A.

**B**ruce Springsteen and the E Street Band, after three months in Europe to begin the tour, have finally hit U.S. shores. But as much as fans in the Northeast are rejoicing—in New Jersey in particular, with the month-long residence at the Meadowlands—fans elsewhere are still waiting for the remainder of the tour schedule.

All current official tour stops are listed at right, and nothing else is yet established. There are, however, rumors in the air and a general shape that the tour seems likely to take. With one date known for October, those on the West Coast can be assured that Bruce and the E Streeters will be traveling further afield. Without exception, additional dates have been added in each city after the first announced show(s) sold out, so it seems a safe bet that the one L.A. date will turn into a multi-night stand. Current word suggests that October 18 and 21 will be added.

Further speculation has the tour—after a possible stop in Las Vegas—heading north post-L.A. to play the Northwest before heading back across the States through the Midwest. The 1999 tour will likely wrap up in late November. A New Year's Eve show in New Jersey seems everything but officially announced, and word of dates in the South after the New Year is raising hopes that the rededication tour will continue and make for a Boss Y2K. Time will tell.

—Christopher Phillips

### STOP PRESS:

As we go to press, Springsteen and the E Streeters have just performed the third concert of 15 at the Meadowlands in New Jersey.

Opening night brought the tour premiere of "Freehold" to lead off the encores, a song that has now held that position for three shows in a row. Previously known to fans as "In Freehold," Springsteen had debuted the song in Freehold, NJ on the Tom

Joad tour (11/8/96). The song was likely written specifically for that St. Rose of Lima performance, though Bruce did play "Freehold" several more times on the Joad tour. Its 1999 return has been the main significant tailoring for the home-state crowd so far, but the better part of the band's Jersey stand remains.

#### July 15, East Rutherford, NJ

My Love Will Not Let You Down/The Promised Land/Two Hearts/Darkness on the Edge of Town/Darlington County/Mansion on the Hill/The River/Youngstown/Murder Incorporated/Badlands/Out in the Street/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/The Ghost of Tom Joad/Streets of Philadelphia/Backstreets/Light of Day//Freehold/ Stand on It/Hungry Heart/Born to Run/Bobby Jean//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

#### July 18, East Rutherford, NJ

I Wanna Be With You/Prove It All Night/Two Hearts/Trapped/Darlington County/Factory/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Loose Ends/Sherry Darling/Working on the Highway/The Ghost of Tom Joad/Jungleland/Light of Day//Freehold/Stand on It/Hungry Heart/Bobby Jean/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

#### July 20, East Rutherford, NJ

My Love Will Not Let You Down/Prove It All Night/Two Hearts/Spirit in the Night/Rendezvous/Mansion on the Hill/Independence Day/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Loose Ends/Working on the Highway/The Ghost of Tom Joad/Backstreets/Light of Day//Freehold/Hungry Heart/Bobby Jean/Born to Run//Thunder Road/If I should Fall Behind/Land of Hope and Dreams



## BRUCE SPRINGSTEEN AND THE E STREET BAND THE U.S. TOUR BEGINS

July 15	East Rutherford, NJ	Continental Airlines Arena
July 18	East Rutherford, NJ	Continental Airlines Arena
July 20	East Rutherford, NJ	Continental Airlines Arena
July 24	East Rutherford, NJ	Continental Airlines Arena
July 26	East Rutherford, NJ	Continental Airlines Arena
July 27	East Rutherford, NJ	Continental Airlines Arena
July 29	East Rutherford, NJ	Continental Airlines Arena
August 1	East Rutherford, NJ	Continental Airlines Arena
August 2	East Rutherford, NJ	Continental Airlines Arena
August 4	East Rutherford, NJ	Continental Airlines Arena
August 6	East Rutherford, NJ	Continental Airlines Arena
August 7	East Rutherford, NJ	Continental Airlines Arena
August 9	East Rutherford, NJ	Continental Airlines Arena
August 11	East Rutherford, NJ	Continental Airlines Arena
August 12	East Rutherford, NJ	Continental Airlines Arena
August 16	Auburn Hills, MI	The Palace
August 17	Auburn Hills, MI	The Palace
August 21	Boston, MA	FleetCenter
August 22	Boston, MA	FleetCenter
August 24	Boston, MA	FleetCenter
August 26	Boston, MA	FleetCenter
August 27	Boston, MA	FleetCenter
August 31	Washington D.C.	MCI Center
September 1	Washington D.C.	MCI Center
September 3	Washington D.C.	MCI Center
September 13	Philadelphia, PA	First Union Center
September 15	Philadelphia, PA	First Union Center
September 16	Philadelphia, PA	First Union Spectrum
September 20	Philadelphia, PA	First Union Center
September 21	Philadelphia, PA	First Union Center
September 25	Philadelphia, PA	First Union Center
September 27	Chicago, IL	United Center
September 28	Chicago, IL	United Center
September 30	Chicago, IL	United Center
October 17	Los Angeles, CA	Staples Center

To be continued... For late additions to the tour schedule, visit the Backstreets website at [www.backstreets.com](http://www.backstreets.com) to find continuously updated tour news and more.





## Greetings from Nashville, TN

# Heading South

By Robert Makin

I had the following chat with Southside Johnny right before he was scheduled to play with the Asbury Jukes in June at the first annual New Jersey Arts and Music Festival on the streets of revitalized Newark, NJ. Now if only Asbury Park would follow suit, maybe Southside would move back home from Nashville.

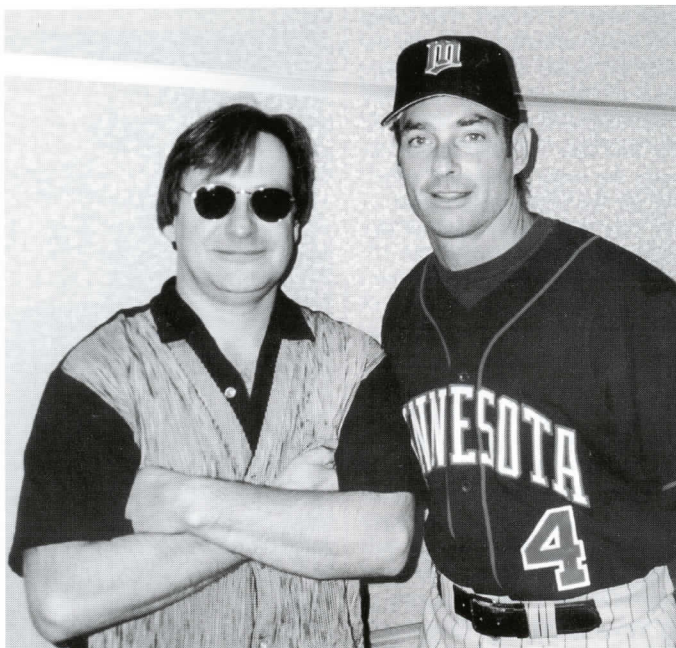
*Backstreets: What do you think of this New Jersey Arts and Music Festival?*

Southside: I don't know anything about art, but the music is okay by me. There's lots of great music in New Jersey. I think those festivals are great. I've been to a bunch of that kind of stuff. People have a terrific time because they're usually pretty cool. And Jersey is a great place for it because of the history of its music: Sinatra, Basie, Springsteen.

*What do you think of the number of bands there are these days? Do you wish you had something like the New Jersey Arts and Music Festival to play when you were starting out?*

I think we had it very good starting out. Nobody knew about us or our scene. We were left alone to develop and make mistakes and try to find our voices, figure out what we were trying to do. We were garage bands back then. These days, as soon as you open the garage door, 30 reporters and record company people are talking to you while you're still trying to figure out what you're doing. I'm lucky I had those formative years with so many good musicians but not a lot of pressure with a record company in town. We could experiment and have nights that were not that good. I still do (laughs).

It's tough these days. When we were starting out, the last thing you wanted to be was a musician. Parents would gasp, "What do you want to be a musician for? Why don't you get a real job?" Now parents are like, "Yeah,



Southside, with Paul Molitor, after singing the National Anthem in 1998.

that's great. Let me buy you a synthesizer." It really is a job now, a career. When I started out, none of my friends who also were into music ever considered it anything real. That gives you the freedom to do what you want without trying to be successful. We were just gawky teen-agers instead of rock stars.

*So how are things down in Nashville?*

I've gotten involved in a lot of clubs. There's a lot of singer-songwriter folks, alternative rock, straight R&B and blues clubs. People go up and sing their songs: "Here's five songs I have. What do you think?" There are a lot of people I know down here, like the Deleventes, Kevin Gordon, Jeff Black, all people down here who just play, sit in a little club and strum a guitar or jam.

*What's come of the blues album you were going to make with Garry Tallent?*

That's what made me want to come down here in the first place. We're going to do it. It's going to be a Jukes album. A couple of years ago, it would have been great if we could've gotten somebody to put it out,

but I've never made any money from a record company, so I'm just going to do it myself and take whatever royalties I get and keep them.

*Put it out on the Internet and sell it at shows?*

Right. I tell people stories about CBS and all that, and they can't believe it. Even with all the reissues on CD and the Best Of... and blah blah blah—I never got a dime.

*What keeps you going? I mean, one of the most passionate sets I ever saw was you performing with Bobby Bandiera acoustically at the Count Basie Theatre, because you couldn't afford to have the band behind you.*

When that shit happens, you focus on what you really care about—how you enjoy the music—and you get over the bitterness of the fact of not being a millionaire. I love to do what I do, and that's the only thing I need, because I don't like the "middleman" aspect. But I have to have the music, even if it's just one person in the audience or it's just me and Bobby up there strumming on an acoustic guitar.

There's a certain purity of expression that comes from that.

That's the place where the bullshit stops. Unfortunately, the music business exists. It's great to make a billion dollars, but I'm sure it's more fun to stand onstage. That's what I live for. You realize it's the greatest drug. I've tried all the other ones, but that's when you're at a place where you can recapture the love of playing for a crowd that's liking you. Like all teen-agers, I wanted to get girls at first. Now I'm 50 and when it's right, it's a joyous moment. You get to be somebody who makes music and it doesn't matter about the royalties and your position on the charts. When you're onstage, all that disappears.

*What do you think of the E Street Band reunion?*

It's good to see those guys go back to work, for Christ's sake. They were sitting around doing nothing. They all owe me money. They gotta get those paychecks happening. Bobby was out with them during the European tour to help out his old friend, Patti (Scialfa). Bruce is having a great time, which I'm glad to hear. I guess it's all working out.

*When you played the closing of the Stone Pony last year, you said, "Somebody ruined Asbury Park, and they're going to pay." Given that, how do you feel about the closing of the Stone Pony and it being up for sale for \$1 million?*

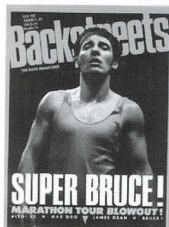
Asbury Park is in its death throes. The people who ran Asbury Park—and I don't know who's running it now—either have to be idiots or are totally corrupt. A lot of cities and small towns in New Jersey had bad times and came out on the other end. Sea Bright, Long Branch, Red Bank. But Asbury Park looks like Beirut on a bad day. Nothing seems to work. I don't know what it's all about, but you can't have a club that's in a terrible place for years and expect people to keep coming. ☹️

BILL KING II PHOTO

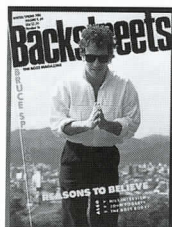


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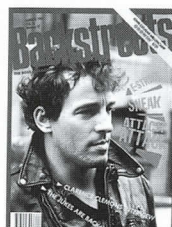
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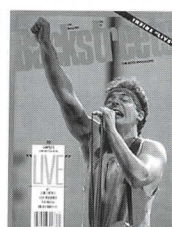
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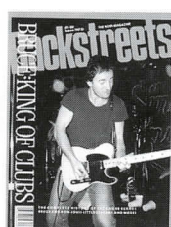
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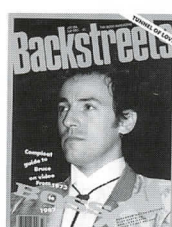
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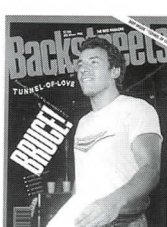
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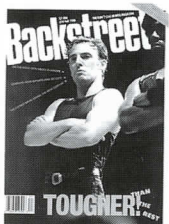
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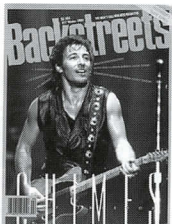
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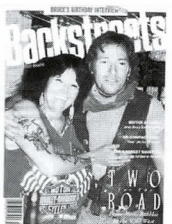
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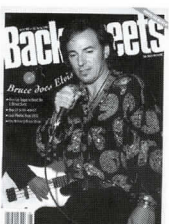
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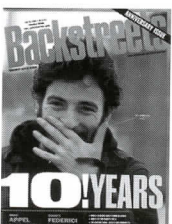
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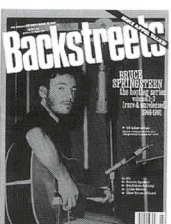
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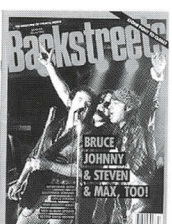
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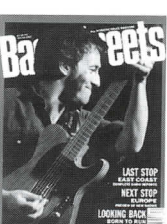
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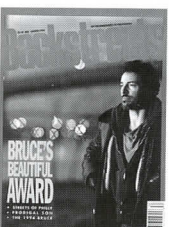
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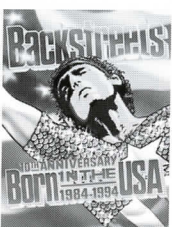
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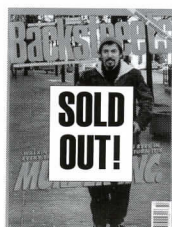
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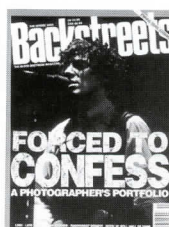
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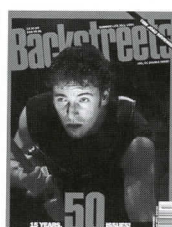
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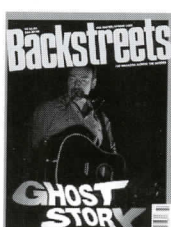
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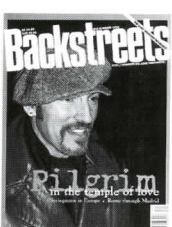
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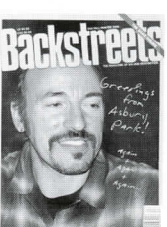
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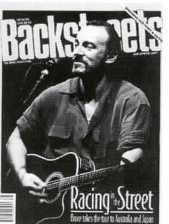
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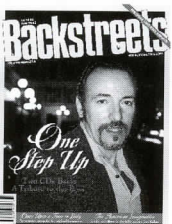
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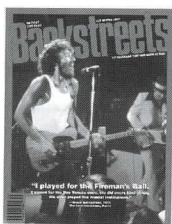
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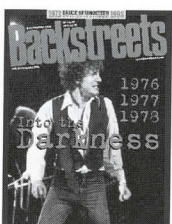
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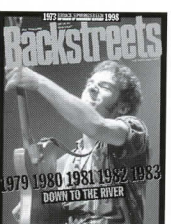
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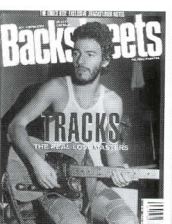
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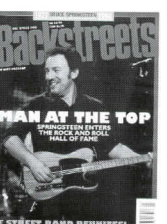
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## I SOUGHT GOLD:

Bruce has gone gold, he's gone platinum, now he's gone diamond. Yep, the Recording Industry of America has a new category for sales of over 10 million copies in the U.S., and Bruce has made the list not once but twice: *Born in the U.S.A.* and *Live/1975-85* have both topped the 10 million mark and then some. As for the rest of his records, well, it seems this makes them diamonds in the rough. . . . Freehold, NJ's plans for a statue of their local hero were canceled when projected costs rose toward the \$200,000 mark. Freehold Borough Councilwoman Sharon Shutzer emphasized, "Bruce Springsteen is a good friend to this town, and we love and respect Bruce Springsteen." But the Council decided that kind of money would be "better spent elsewhere in the municipal budget"—a decision that one imagines would make the civic-minded Springsteen happy. He's already got that black velvet painting of himself anyway. . . . Bruce and Patti reportedly attended a dinner auction to benefit their children's school earlier this year, where Bruce offered up an autographed guitar up for bids. Not satisfied with the opening bid of \$10,000, Springsteen added a half-hour guitar lesson to the package which got things moving. Finally adding two front-row tickets to the deal brought in a winning bid of \$27,000. So, not to worry—if the reunion tour doesn't work out, Bruce can still make a decent living giving guitar lessons.

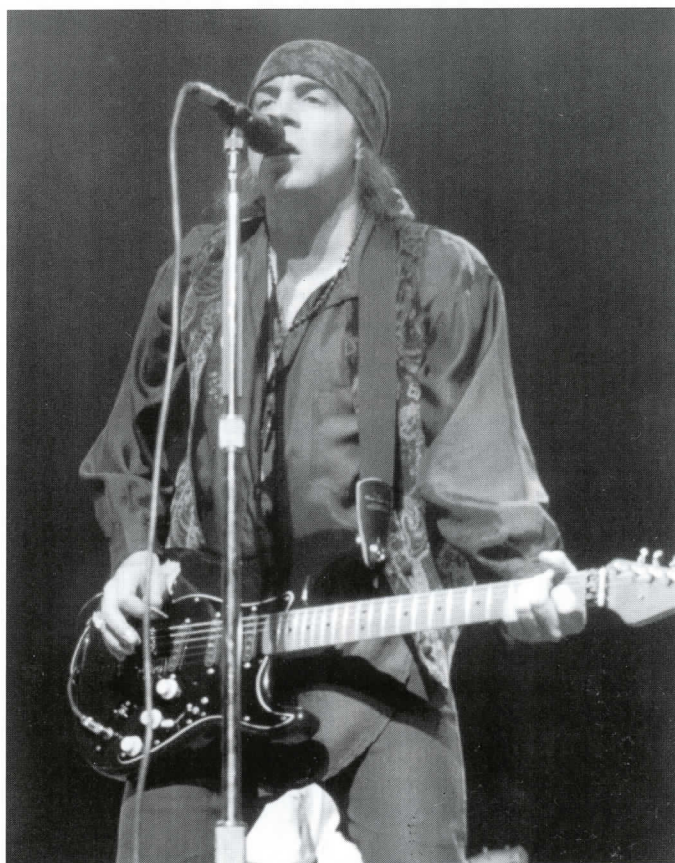
## MAKING A LIST:

The June 5 issue of *TV Guide* ranked "Television's 25 Greatest Musical Moments." Joining the likes of Elvis Presley's Ed Sullivan Show performance was Springsteen's March 21, 1994, performance of "Streets of Philadelphia" at the Oscars—judged the 16th greatest musical moment in TV history. . . . *Entertainment Weekly's* list of "The 100 Greatest Moments in Rock" had the Boss pulling double duty. Bruce came in at number 23 for the dual *Time/Newsweek* covers in 1975 and at number 73 for fighting back when Reagan tried to ride his coattails in 1984.

As the magazine put it, "The Celebrity Death Match between Presidents and rock stars was on—and the rockers won the first round." . . . No "Greatest Moments" for Bruce for the last 15 years, but maybe everything that dies someday comes back: *EW* gave further props to Bruce in a recent issue, noting those in a "transitional phase" in the cycle of hipness. Springsteen is listed under the "Who's Getting It Back" column as opposed to "Who's Losing It," and the magazine writes of his recent E Street rededication, "Not just the nostalgia tour of the summer, but a reminder to young rockers of how to put on a show." . . . Canteen Boy, the Herlihy Boy, Stud Boy, Waterboy, Opera Man, Bruce Fan. Love him or hate him, Adam Sandler's got good taste. The now-box-office superstar has come a long way since his Springsteen impression on *Saturday Night Live*, but his appreciation of the Boss remains: Look for "Growin' Up" featured prominently in Sandler's latest flick, *Big Daddy*. I wouldn't expect a *Big Daddy* remix to take radio by storm à la Jerry Maguire's "Secret Garden," but you just never know. . . . For a higher romance quotient, "Back in Your Arms" turned up as background music on the soap *One Life To Live*. Now if that's not "Getting It Back," I don't know what is.

## COVER ME:

After Wolfgang Niedecken played "Hungry Heart" with Springsteen back in 1995 in Berlin as well as on the latest tour, he and his band BAP have released their own version of the song. Their live cut can be found on the CD single for "Anunfürsich." . . . Rage Against the Machine's aggro take on "The Ghost of Tom Joad" is now available on a multi-artist compilation CD, *No Boundaries: A Benefit for the Kosovar Refugees*. . . . The Cowboy Junkies' new collection, *Rarities, B-sides and Slow Sad Waltzes*, adds a hidden bonus track of "My Father's House." . . . Due soon is Emmylou Harris and Linda Ronstadt's *Western Wall: The Tucson Sessions* album, with covers of both Bruce's "Across the Border" and Patti Scialfa's "Valerie." The album of duets is due August 24. . . . Pearl Jam's Eddie Vedder has been letting the Bruce flag fly at recent performances, playing



Steve Van Zandt on tour with the E Streeters in Regensburg, 4/23/99.

covers of both Springsteen's "Bobby Jean" and Little Steven's "I Am a Patriot."

## SEEDS:

He's a man of many hats (many scarves, for that matter) and many nicknames, and if you think the rest of the E Street Band has been busy, check out Sugar/Miami/Little Steven Van Zandt. The second season of *The Sopranos* is being shot this summer, and with Steven reprising his role as Silvio Dante, he'll be shooting episodes during the day and kicking out the jams at the Meadowlands at night. The best news for fans is that his first solo record in a decade (his fifth all told, and the first since the Europe-only *Revolution*) is coming soon. We've heard about a record in the works for years, but the time is nearly upon us. Somewhere along the line he's had time to pen more exclusive essays for his website, [www.littlesteven.com](http://www.littlesteven.com). Check out the site for these writings that any E Street Band fan should find fascinating, as well the announcement of the album and details on how to get it. . . . Clarence Clemons has also been a busy man. He's filling out what little

downtime he has right now, playing in Florida with his Band of Faith in between legs of the tour. There's also a rumored show at Tramps in New York City during the Meadowlands stand. The *Boston Globe* reported that Clarence was invited to play the national anthem by Boston Red Sox General Manager Dan Duquette when the E Street Band is in town in August. . . . Already having acted in television shows *Diff'rent Strokes* and *Nash Bridges*, Clemons adds a notch to that big belt with a feature film role in *Swing*. The British movie screened this year at the Cannes Film Festival. Don't look back, Silvio Dante, something big may be gaining on you. . . . Steve's bandmate in the Disciples of Soul, Jean Beauvoir, was back in the spotlight for Bruce fans when he joined the band at the June 3 E Street Band show in Paris. Jean is releasing a new single this summer: "High on My Baby" will be issued first in France on Mercury/Polygram on August 15, and should be available in other countries soon thereafter. He also has a website of his own, at [www.jeanbeauvoir.com](http://www.jeanbeauvoir.com).

—Christopher Phillips



## New projects from Boss photographers

# Picture Shows

By Christopher Phillips

Lynn Goldsmith has had a long and successful career as a rock photographer, and while her subjects have run the gamut from Roger Daltrey to Run D.M.C., she will always have a particular connection to Springsteen in the minds of his fans.

During what is considered by many to be Bruce and the band's live peak, the 1978 tour, Goldsmith was on-hand with camera at the ready. Recollections of the *Darkness* period are inextricably linked to the images in her photographs. As a photographer who also happened to be involved with Springsteen, Goldsmith had a unique access to capture him onstage and off. Goldsmith's last book, *Photodiary*, was a hefty volume that presented her photos and memories of musicians of all stripes, but prior to that she published a book centered solely on

Bruce (called *Springsteen*, it's now out of print and highly sought after). And she's about to do it again.

Goldsmith told *Backstreets* that her new book, now in the works, will be titled *Springsteen: Access All Areas*. While her first Springsteen volume took fans inside Bruce's house—even right up to the bathroom mirror—*Access All Areas* concentrates on life on the road. The book will focus specifically on the *Darkness* tour, and as the name implies, we'll get to see all aspects of the tour, on-stage and off. "I do feel like this [1999] tour is a reunion of that particular time," she told *Backstreets*, and *Access All Areas* will present "what it was like being on tour back then with Bruce."

Goldsmith has written an introduction for the new volume, which begins, "This book is meant for all of those fans of Bruce and the E Street Band who wanted to know what it was like

to have full access during the *Darkness on the Edge of Town* tour, to be part of a traveling ministry." Her preface gives some wonderful behind-the-scenes insights into life on the road with Springsteen and the E Street Band. But a picture, as they say, is worth a thousand words, and since Goldsmith's photos always have plenty to say, she plans on letting her work do most of the talking. Look for the book in November from Universe/Rizzoli.

Phil Ceccola has taken over 20,000 photographs of Springsteen and the E Street Band, dating back to the early '70s. Many of them have graced the pages of *Backstreets* over the years, and the cover of *Tracks* uses one of Ceccola's classic shots to great effect. Now, original prints of Ceccola's photographs are being made available to the public for the first time, and in style.

The Phil Ceccola Collection of Fine Art Photographs makes its debut in July with a series of five photographs, each in a limited edition of 195.

All photos in the Collection are hand-developed, archival 16" x 20" silver gelatin prints from the original negatives, hand-signed by Ceccola, and should truly do his work justice.

These limited prints are available to fans through Music Art, LLC, and each edition is for sale on a first-come first-served basis. New images will be added to the series in groups of five. Visit the website at [www.musicartllc.com](http://www.musicartllc.com) to take a look at what is currently available. Music Art, LLC can also be contacted at (610) 446-5292, ext. 3015.

Ceccola's work is tentatively scheduled for exhibition at the Rock and Roll Hall of Fame later in the summer, to run for three months and feature at least 50 of his Springsteen photographs. 📷

# Springsteen a Songwriting Hall of Famer

On June 9, 1999, Bruce Springsteen received his second Hall of Fame honor this year. Though on tour in Europe at the time and unable to attend the ceremony, Springsteen was inducted into the Songwriters Hall of Fame at the Sheraton New York Hotel & Towers.

One of Springsteen's fellow Rock and Roll Hall of Fame inductees, Billy Joel, gave the induction speech. Don Lenner read a faxed message from Bruce, and accepted the award in his stead. The 30th annual awards ceremony also honored Peggy Lee, Tim Rice, and Bobby Darin. 📷

Right: Springsteen's bio in the program; far right: Sony's congratulations.

## 1999 INDUCTEE / NATIONAL CATEGORY

### BRUCE SPRINGSTEEN

A former Boston newsmen and the current New York Times Arts and Leisure Section editor have at least one thing in common. Back in the early '70s, both had the good fortune to catch one of America's embryonic, national pop music treasures, Bruce Springsteen, in action. Boston-based Jon Landau (now Springsteen's manager) caught the artist at the then-popular Harvard Square Theater, and continued, "I saw rock and roll future and its name is Bruce Springsteen."

John Rockwell, then a reporter/critic for The Times' music department, covered the singer at New York's legendary east village nightspot, The Bottom Line, and predicted for the singer visually all things but the U.S. Presidency. Knowledgeable music observers have pinpointed this engagement as the unofficial launching pad for Springsteen's path to superstardom. In fact, scarcely six weeks later, in late October 1975, both Time and Newsweek produced cover stories on Springsteen, the man and his songs. The almost frantic excitement surrounding the artist began building with the release, early in 1975, of his first album, "Greetings from Asbury Park," made possible by his new recording deal with Columbia Records. He was actually signed by the label's renowned A&R chief John Hammond, who earlier had signed Bob Dylan and much earlier, Benny Goodman. Good company indeed!

Springsteen was born in September 1949 to a working-class family in Freehold, New Jersey. Like many of his contemporaries, he fell in love with rock and roll, as personified by Elvis Presley's appearances on CBS' Ed Sullivan Show. At 16, inspired by the vision of rock stars like Presley, he joined his first band, The Castles, following a brief residency at Ocean Community College, where he had several poems published in the school's literary magazine. In the then colorful seaside town of Asbury Park, Springsteen began brief playing stints with a number of groups, culminating with his own Bruce Springsteen Band, containing many of the players who would one day become the famed E-Street Band.

Initial sales and airplay of "Greetings from Asbury

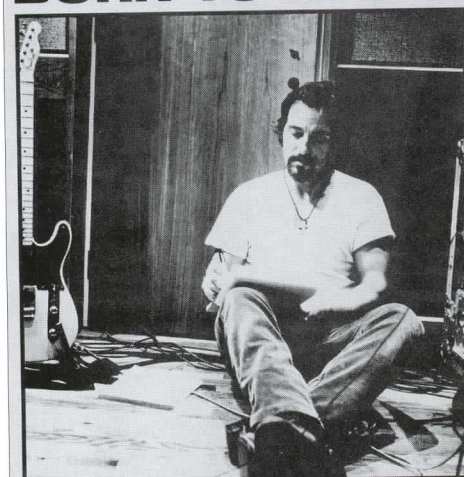
Park," were slight at the time, but many critics were intrigued by the unique lyric wordplay of "Blinded by the Light," "Does This Bus Stop at 82nd Street," the poignant "For You," "Spirit in the Night," and the passion of "It's Hard to Be a Saint in the City." The follow-up album, "The Wild, the Innocent, and the E Street Shuffle," was released later in 1975, to more acclaim and even less commercial response. Highlights included "Incident on 57th Street" and the epic lover's plea "Rosita (Come Out Tonight)."

After Landau's review of the Harvard Square Theater date, the two became friends, with Landau co-producing the third album, "Born to Run," released in 1975. The album set the tone for the history to come, Springsteen style, creating the critical groundswell that resulted in the Time and Newsweek cover pieces. The rich, urban lyrics packed more power than ever in such meticulously crafted songs as "Thunder Road," "Backstreets" and the finale, "Landau." The album represented everything rock and roll aspired to be. Following the resolution of legal problems that sidelined him for two years, Springsteen reappeared in record stores with "Darkness on the Edge of Town," an album that included more soon-to-be historic tracks like "Racing in the Street," "The Promised Land" and the soaring climax of the title song. During the concert tour that followed, the E-Street Band became one of the most overwhelming ensembles in rock and roll, reuniting that edge for years to come.

On the performance side, Springsteen was having a major impact. In August 1978, he performed his first three shows at Madison Square Garden, all sellouts, and a month later, three more shows at the already legendary Capital Theater in Passaic, NJ, with the opening night broadcast live on WNEW-FM, then the kingpin of rock radio in greater New York. Late in 1980, the album that was to push Springsteen into the super sales category, "The River," a double CD, was released. With memorable songs like "Hungry Heart," one of Springsteen's true anthems, "Independence Day" and "Streets of New York," the album became his first number one chart entry.

(Continued on page 64)

## BORN TO WRITE.



CONGRATULATIONS, BRUCE, ON YOUR INDUCTION INTO THE SONGWRITERS HALL OF FAME. THANKS FOR SHARING YOUR DREAMS AND VISIONS WITH US.

FROM YOUR COLUMBIA FAMILY AND EVERYONE AT SONY MUSIC.

The National Academy of Popular Music  
**SONGWRITERS HALL OF FAME**  
 30th Annual Induction Ceremony and Awards Dinner  
 Wednesday  
 June 9, 1999  
 Sheraton New York Hotel & Towers  
 Seventh Avenue at 53rd Street  
 Imperial Ballroom  
 Black Tie  
 Cocktail Reception 6:00 pm  
 Dinner 7:00 pm  
 Show 8:00 pm



# KITTY'S BACK!

**NASHVILLE  
PUSSY'S  
BLAINE CARTWRIGHT  
KNOWS WHO'S  
BOSS**



DANIEL CORRIGAN PHOTO

The name of the band sounds like a line straight out of "Red Headed Woman," but there is more to connect Nashville Pussy and Bruce Springsteen than their mutual ability to joke about cunnilingus. This Atlanta, GA-based band has gained acclaim over the past several years for their hot live performances and for their unique musical style, which takes roots rock and infuses it with the horsepower of a Harley. And the band's leader says he has been heavily influenced by Springsteen.

"I'm a total freak," said 34-year-old Blaine Cartwright on a recent stopover at the *Backstreets*' offices in Seattle. Nashville Pussy has developed a large following in the Seattle area for their incendiary live shows, and they've recorded with Northwest rock legend Kurt Bloch (best known for his work with the Fastbacks). Finding out that Seattle is also home to *Backstreets* Magazine gives the Northwest further cachet in Cartwright's book, since he says he's one of the biggest Springsteen fans you'll ever meet.

**BY CHARLES R. CROSS**



That might surprise anyone whose ever seen the band's live shows, featuring Cartwright and his two female cohorts, Corey Parks and his wife Ruyter Suys, putting on a show that's one part exhibitionism and two parts loud, searing rock. Parks stands six-foot-three (she's the sister of Cherokee Parks of the Minnesota Timberwolves) but is most notable for her "Eat Me" tattoo just above her crotch. A highlight of most Nashville Pussy shows is when Parks spits fire.

But it's "Streets of Fire" that gets singer Blaine Cartwright most excited. He says he first saw Springsteen in 1981, and from the moment the show began (with "Streets of Fire"), he was hooked. "The cock rock I grew up with and loved suddenly looked really silly after that," he says. Though Cartwright was in nosebleed seats at that show—"I was so far away, it was like watching someone riding a bicycle on the ground from an airplane," he jokes—his life was transformed. "He was the reason I had a guitar when I was a teenager," Cartwright says now. "It was everything, and it was also more than that. I was obsessed. That and the Kiss show I saw when I was twelve changed me."

His Bruce obsession has continued on for the past 18 years, and in addition to reading *Backstreets* for years, Cartwright collects all the bootlegs he can find. But the highlight of his fanaticism came recently when Nashville Pussy's tour of Europe intersected with the Bruce Springsteen and the E Street Band reunion tour. When Cartwright saw that he was in the same city as Springsteen, he went out and immediately bought another copy of *Tracks* and hung outside the hotel hoping to snag his idol's autograph. He was lucky and got an autograph, though he found Springsteen "somewhat withdrawn."

Bruce was in a much different mood a week later in France, when he appeared as a guest on a television show that also featured Nashville Pussy. At the studio Cartwright got to meet Springsteen again, and this time he found him friendly and open. "He had to use the shower in our dressing room because his was broken," Cartwright notes. "He watched our part of the show and he said he really liked it."

Cartwright's band has been getting critical raves and making headlines for the past few years. Cartwright grew up in Kentucky, in a rough and tumble environment that he says probably wasn't all that different than working class New Jersey. "Kentucky is a tough place," he remembers. "Everyday life is just kicking your ass there. That got drilled into my head, and everything in my life felt like shit. It was that feeling in your gut that Bruce writes about. His music helped me get past that. I felt like rock 'n' roll saved me."

As a teenager, Cartwright began to play in bands and eventually was in a successful group called Nine-Pound Hammer. And even in that band, which was more metal-based than Nashville Pussy, Cartwright used his hero's moves as inspiration. "We had a slick stage, and when we played I'd slide to the end of the stage and kiss some chick."

His career took off when he moved to Athens, GA, and formed Nashville Pussy. As for the band's unusual, and in some cities controversial, name, Cartwright says it began innocently enough. "The night before our first gig I was saying how the best band names are always good jokes," he says. "So we took that name from a Ted Nugent song. We had a shitload of bad names we kicked around before that. We knew that if we were going to use this name we had to be pretty good or we were fucked."

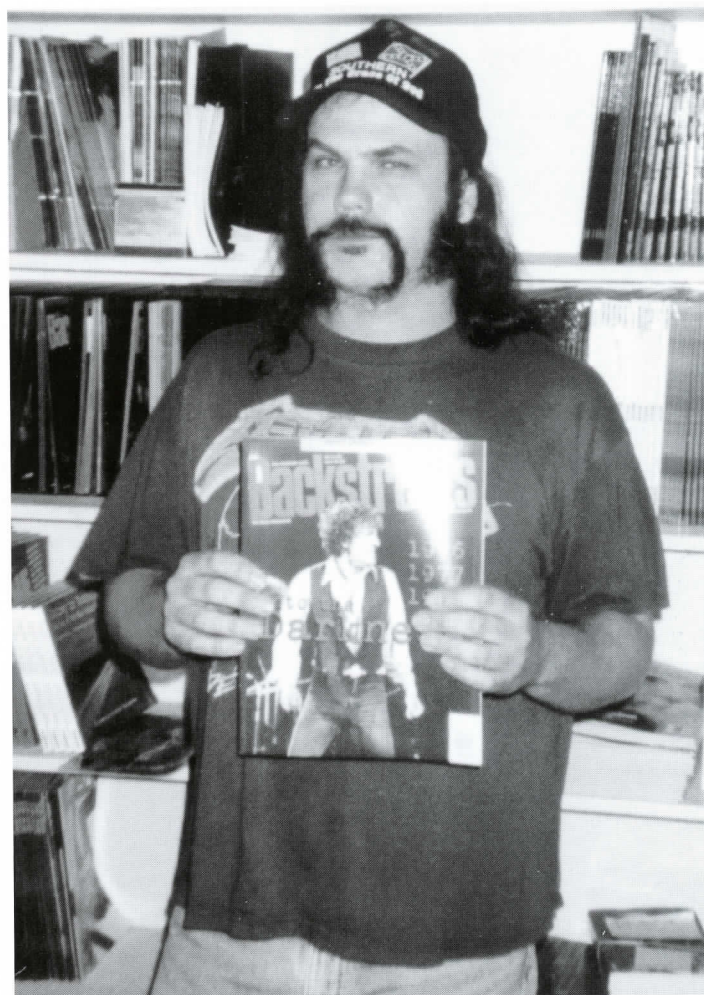
The bands' name has created some censorship problems for the band over the years. Their first CD, *Let Them Eat Pussy*, was rejected by several manufacturing plants because they claimed the artwork was offensive. The band began on indie label

Amphetamine Reptile, but they are now signed to Mercury and are a top priority for the label. Last year they were nominated for a Grammy Award.

Cartwright says that some of his hard rock brethren are surprised at his Springsteen fanaticism, but that many musicians of all sorts find inspiration in Bruce. "*Nebraska* is the one album everyone liked, even punk rockers who wouldn't have been into anything else Bruce did." Nashville Pussy were set to actually record "Adam Raised a Cain" for a punk rock tribute album, though those plans have now been put off. But Cartwright says there are more than a few punk bands who were planning on contributing cover songs for the project. "Andy from the Devil Dogs is also a huge Springsteen fan," he notes.

His other big influence has been Kiss, and both bands have affected his development as a musician, though he says many might not see the connection. "Bruce is from the head and the heart, while Kiss is from the balls," says Cartwright. "As are we. I'd never sing a song about someone losing their job. But I like the Steel Mill stuff, too, and that's harder. I like the pure basic instinct of it."

Cartwright has now seen almost a dozen Springsteen shows, though he'd like to add to that total this year. But it is still the first show from 1981 that he remembers the most and cites as a turning point in his life. "It was so stunning to the crowd, there was silence between the songs," he remembers. It may have been one of the last times he's ever experienced this sort of rock show since he accurately contrasts the Nashville Pussy stage show: "At our shows, there is no silence."



CHRISTOPHER PHILLIPS PHOTO

Cartwright at the Backstreets office in Seattle, WA.



# THE POWER AND THE





# PROMISE

EUROPE 1999



## BRUCE SPRINGSTEEN AND THE E STREET BAND

kicked off their eagerly awaited 1999 reunion tour with a barnstorming performance for an ecstatic crowd at the Palau Sant Jordi in Barcelona, Spain, on April 9. It was fitting that they should return to this sun-soaked northern Spanish city to launch their comeback, for it was there that Bruce and the band had played their last official full-length concert together, closing out the Tunnel of Love tour on August 3, 1988. (The subsequent Amnesty International Human Rights Now! tour required them to play much shorter sets). Not counting the pair of Asbury Park appearances on March 18 and 19, which were billed as rehearsals, there is a distinct thread of continuity connecting Barcelona 1988 with Barcelona 1999, completing the circle and ushering in a new era.

The 1999-model E Street Band was the biggest yet, an amalgamation of previous versions, including not only Nils Lofgren and Patti Scialfa but also, back on a full-time basis for the first time in eighteen years, Steve Van Zandt. For long-time fans and more recent converts alike, his return to the fold was worth the ticket price alone. As he shared the microphone with Bruce for "Two Hearts" and ripped out the central guitar solo in "Jungleland," it soon became obvious what had been missing all those years. A vital component had been restored to the E Street wall of sound. ►

**BY MIKE SAUNDERS**

GIORGIO PEGORARO PHOTO



Continued from previous page

Also on display was a greater degree of musical subtlety and versatility, with various older songs (notably "Mansion on the Hill," "Factory," "The River," "Youngstown" and "If I Should Fall Behind") receiving new arrangements, and band members demonstrating their prowess on a number of different instruments. Danny Federici strapped on his accordion for a number of songs, while Nils Lofgren occasionally switched to pedal steel or slide guitar. Max Weinberg traded sticks for brushes, Garry Tallent played stand-up bass while Steve Van Zandt swapped guitar for mandolin. Now featuring three lead guitarists, the band could also rock harder than ever as they showed to devastating effect on "Murder Incorporated."

Also different was the structure of the show itself. Having dispensed with the mid-show intermission on the *Tom Joad* tour, Bruce continued the practice in 1999 (even though the shows were now longer), returning to the one-set-plus-encores format with the E Street Band for the first time since 1977 (again, not counting the Amnesty shows). Having also dropped his characteristic storytelling, Bruce would often run one song into another with barely a pause for breath, the end result being a virtually non-stop, two-and-three-quarter-hour rock 'n' roll marathon, with few slower songs to interrupt the exhausting pace.

The April 9 concert established the momentum for a tour which kept Bruce and the E Street Band on the road in Europe until June 27, with only a two-week break at the beginning of May providing respite from the busy schedule. Dates continued to be added throughout the first leg of the tour, bringing the final total to 36 shows in 13 countries—Bruce's longest European tour to date, beating the 1996 *Tom Joad* tour by one show and the 1981 *River* tour by three. Over its 12-week duration, the band played eight shows in Germany, seven in England, four each in Italy and Spain, three in France, two each in Holland and Sweden, and one each in Austria, Belgium, Ireland, Switzerland, Denmark and Norway. (Nothing in northern England, Scotland, Northern Ireland or eastern Europe this time around, however). There were 18 one-night stands, seven two-nighters and one four-night stand. 23 of the concerts took place in indoor arenas, while the remaining 13 (all in the final month of the tour) were booked into comparatively small outdoor venues (the capacity of Berlin's outdoor Wuhldeide, for example, was less than London's indoor Earls Court arena). While this was Bruce and the E Street Band's first European tour since 1988, it was actually their first to include indoor dates (with the exception of the two Paris Amnesty shows) since 1981. Although Bruce had performed indoor shows elsewhere on the *Born in the*

*U.S.A.* and *Tunnel of Love* tours, his European dates had taken place exclusively in large outdoor venues.

Throughout the tour, Bruce and the band played to sold-out audiences almost everywhere they went and attracted high praise from the critics. "Live rock music at its best is a celebratory, communal, life-affirming experience," reported England's *Daily Telegraph*, "and this show proved, in case we'd forgotten, that no-one does it better than Bruce." While he may have lost a little of the vocal power and athleticism of previous years, Bruce's boundless energy and enthusiasm were still there, all night, every night. Anyone doubting his or the band's commitment or physical ability need



only witness the obvious joy they derived from performing together again to have their faith restored. The European concerts were fine examples of a band playing at the peak of its powers (not, as some unfairly commented on various internet newsgroups, merely "warming up for the States") and contained many transcendent moments to rank among the best from days gone by.

Perhaps the only criticism of the show was the general lack of variation in the sets. Once on the road in Europe, Bruce appeared to settle into the basic pattern he'd established in Asbury Park, with only a handful of nightly alternates ("My Love Will Not Let You Down"/"I Wanna Be With You"; "Mansion on the Hill"/"Factory"; and "Backstreets"/"Jungleland"). When viewed with hindsight, however, the shows were actually in a continual (though very gradual) state of development, with songs being dropped and introduced as the tour moved on. Having featured in the early shows, "Tougher Than the Rest," "Lucky Town," "She's the One" and "Streets of Philadelphia" soon all but disappeared from the set, while "Rendezvous" and "Where the Bands Are" began to appear on a semi-regular basis. "Darkness on the Edge of Town" began to slip out of the show, while "Darlington County" and the acoustic guitar-led "Working on the Highway" soon established themselves as regulars. There was also a steady stream of rarities and once-only performances which provided almost nightly surprises.

The bulk of the main set consisted of material from *Born to Run*, *Darkness on the Edge of Town*, *The River* and *Born in the U.S.A.*, mostly at the expense of material from Bruce's other albums. The successful new treatments given to "Mansion on the Hill" and "Youngstown" hinted at the possibility of other such rearrangements from *Nebraska* and *The Ghost of Tom Joad*, but it was not to be. Similarly, the guitar-heavy live version of "Lucky Town" proved that the E Streeters were more than capable of stamping their identity on songs from the 1992 albums, but this period was almost completely ignored. Although selections from *Tracks* were introduced as the tour progressed, many felt that the boxed set was also under-represented, sug-

gesting that although Bruce was finally prepared to release this material on disc, he was perhaps less comfortable about performing it onstage. The tour is young, however. The band continue to rehearse other songs (European soundchecks included "Nebraska," "Secret Garden," "Don't Look Back," "Roulette," "Candy's Room," "Hearts of Stone," "Something in the Night," "Human Touch," "Seven Angels" and "Trouble River") and there is still the feeling that anything can happen.

As to the question—why reunite now? Only Bruce knows the answer to that one, but most likely it's because the time felt right.

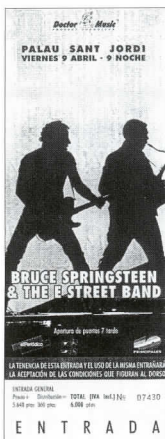
Certainly, the reunion tour ties in neatly with the current 25-year celebrations, the release of *Tracks* and *Songs* and the Hall of Fame induction, but something greater than that must have provided the initial spark, or it would never have happened. In fact, more than anything else, this tour appears to be Bruce's tribute to his own musicians, a nightly continuation of his heartfelt comments at the Hall of Fame ceremony, which are reproduced in the 1999 tourbook. Every night, "Tenth Avenue Freeze-out" featured an extensive band introduction section which climaxed with Bruce repeating "The E Street Band!"—exhibiting as much love and admiration for the E Streeters as the audience, who often continued the chant long after the band had stopped playing.

Some have commented that this is merely a "Greatest Hits" tour. It's undoubtedly a celebration of the past in many ways (often resembling the *River* tour in terms of setlist content, onstage routines and the presence of Steve Van Zandt), but for every "Hungry Heart" there is a country-flavored "Mansion on the Hill"; for every "Thunder Road" there is a "Youngstown." Above all else, there is a recognition of future potential, as evidenced by the magnificent, brand-new, gospel-flavored "Land of Hope and Dreams," which closed each show. Given Bruce's comments about rebirth and rededication before every performance of this song, this is no temporary reunion. Say it loud—Bruce Springsteen and the E Street Band are back and they're proud. And they're only just getting started. 🎸

RENÉ VAN DIEMEN PHOTO



# **APRIL 9, 11 PALAU SANT JORDI BARCELONA, SPAIN**



**4/9 SOUNDCHECK:** Includes work on "Spirit in the Night" and "Tenth Avenue Freeze-out."

**4/9 SETLIST:** My Love Will Not Let You Down/Prove It All Night/Two Hearts/Darkness on the Edge of Town/Mansion on the Hill/The River/Youngstown/Murder Incorporated/Badlands/Out in the Street/Tenth Avenue Freeze-out/Tougher Than the Rest/Lucky Town/Spirit in the Night/The Ghost of Tom Joad/The Promised Land/She's the One/Backstreets/Light of Day//Streets of Philadelphia/Bobby Jean/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**4/9 NOTES:** Opening night. After one last four-hour rehearsal at the Palau Sant Jordi the day before, when Bruce and the E Street Band ran through essentially an entire show, the tour proper begins April 9.

**PRESS:** "PROVE IT ALL NIGHT." Mark Hagen in *MOJO*: ...You could feel the tension crackling around the packed arena as 20,000 Bruce fans from all over the world took bets on the opening song, threw inflatable bananas around and wriggled their way into position on the enormous dance floor, holding their breath for the return of one of rock music's best-loved ensembles after 11 years. Then the lights went out, and by the time they came back on, Bruce, the boys and the girl had crashed into an electrifying version of "My Love Will Not Let You Down," a *Born in the U.S.A.*-era rocker that first saw the light of day on the recent *Tracks* set. This is actually the point at which objective reporting goes right out of the window because you'd have to be made of stone not to respond to the level of emotion coming from both band and audience....

In 1999, 26 years since they first started, Bruce Springsteen & the E Street Band continue to deliver. Like so many of these things, the lasting impressions are in the details: Bruce waving a camera crew off the stage and coaxing an impossibly fluid and mournful solo from his guitar at the end of "Backstreets"; Clarence Clemons standing motionless and rock-like during "Tom Joad's" litany of the dispossessed; Nils Lofgren standing on tiptoe to sing; Max Weinberg's thunderous fills on "Land of Hope and Dreams" and the simple joy, after all these years, of hearing the greatest rock 'n' roll band in the world take a stand.

**KARL'S COMMENTS:** The noise in the arena was incredible—I have rarely seen such an intense reaction to a Springsteen concert. The first night, all excitement and expectation, was unfortunately littered with errors.... The first six or seven songs were fantastic, a satisfactory concert in themselves. "Youngstown" was awesome. However, from this point on there were problems, and the pacing seemed poor. The band struggled with "Spirit," especially the intro, attempted a couple of times; "Tenth Avenue" seemed misplaced in the middle of the set, and the band intros were weak—this is what they had been working on all afternoon. "Tougher than the Rest" was a plodding and pedestrian affair and seemed unnecessary. Unfortunately "She's the One" failed in its new style, but hopefully will come good as it is worked up in future shows. —Karl Birtistle

*Rendezvous* *or Ghost*  
*Promised Land* *or Badlands*  
*Darkness* *or U.S.A.*  
*Independence* *or Brothers*  
*Light* *or Light*  
*River* *or Spirit*  
*Youngstown* *or Hard Candy*  
*Murder* *or Bobby Jean*  
*Prove It* *or Born to Run*  
*Out* *or Thunder Road*  
*100th* *or Fall Behind*  
*Tougher* *or Land of Hope*  
*My Love* *or Land of Hope*  
*Where the Bands Are* *or Land of Hope*

Night/Darkness on the Edge of Town/Mansion on the Hill/The River/Youngstown/Murder Inc./Badlands/Darlington County/Tenth Avenue Freeze-out/Independence Day/Tougher Than the Rest/My Love Will Not Let You Down/Bobby Jean/ Ghost of Tom Joad/Born in the U.S.A./Brothers Under the Bridge ('95)/Light of Day//Out in the Street/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**4/11 NOTES:** "Rendezvous" opens the show for the only time on the European tour, and this is the first live performance of the song in nearly two decades. "Born in the U.S.A." also makes its tour premiere, and while the song will return often to the set, this arrangement—a combination of solo acoustic and full-band electric—will not. "Brothers" and "Independence Day" are also played for the first and only time on the European tour. "Light of Day" adds the chorus from "Land of 1,000 Dances." The handwritten setlist was quite different from the actual set, including "Where the Bands Are," "Brilliant Disguise" and "Secret Garden" as options.

**PRESS:** "SPRINGSTEEN, E STREET BAND BACK ON THUNDER ROAD." Robert Hilburn in the *Los Angeles Times*: ...In his first formal shows in a decade with the band, Springsteen was still trying to do what he's always done: make each show feel like the ultimate rock experience.... Yes, Springsteen fans everywhere can breathe a sigh of relief. In a rock world filled with distasteful reunion tours, here's one that doesn't feel like a final payday, but the start of a shining new chapter. There were some rough spots, especially on opening night, but the high points were as rich and inspiring as the legendary Springsteen shows of the past.... With the Friday concert defining the tour concept, Sunday's show was more relaxed and free-flowing, with Springsteen deviating from the set list at various points.... There were

**4/11 SOUNDCHECK:** Includes "I Wanna Be With You," "Rendezvous," "Nebraska," "Independence Day," "Secret Garden," and both acoustic and electric snippets of "Born in the U.S.A."

**4/11 SET:** Rendezvous/The Promised Land/Two Hearts/Prove It All

some wasted moments, but for the most part the tour got off to a stirring start, with the band playing so well—highlighted by Max Weinberg's often explosive drumming—that it was hard to believe they had been apart for ten years....

**"E STREET BAND CELEBRATES 10-YEAR REUNION BY PICKING UP WHERE IT LEFT OFF."** Steve Knopper for Knight Ridder/Tribune News Service: ... the key difference in Sunday's show was "Born in the U.S.A.," which Springsteen opened with an explosion of acoustic bottleneck guitar and a low-key, bluesy first verse. Then the E Street Band kicked in with the familiar version, drums and synthesizer and all, and the crowd absorbed it with cheers and fist-pumps. Springsteen continued to sing the blues, as if he were fighting off both band and crowd. It was a tense moment, one of the few in two nights of aggressive nostalgia.

**KARL'S COMMENTS:** The second night in Barcelona was to the first as chalk is to cheese—it was one of the best I've ever seen. All the first night glitches were gone, and the band was tight and hanging onto Bruce's every direction like their jobs depended on it. The band were tight and the pacing of the concert radically better. —Karl Birtistle

**RICCARDO'S COMMENTS:** The press is gone, and Bruce is more relaxed. And you could tell it from the start: "Rendezvous" is a smashing kick off. But I could not believe my ears when he started "Independence Day"—it was an amazing version of the song, the real highlight of the second show. —Riccardo Marcante

## **APRIL 13 OLYMPIAHALLE MUNICH, GERMANY**

**4/13 SOUNDCHECK:** Includes "Independence Day," "Lucky Town," "I'm on Fire," and "Born in the U.S.A." half acoustic/half full-band as in Barcelona.

**4/13 SETLIST:** My Love Will Not Let You Down/The Promised Land/Two Hearts/Prove it All Night/Darkness on the Edge of Town/Mansion on the Hill/The River/Youngstown/Murder Inc./Badlands/Darlington County/Tenth Avenue Freeze-out/Tougher Than the Rest/Lucky Town/Bobby Jean/The Ghost of Tom Joad/She's the One/Backstreets/Light of Day//Streets of Philadelphia/Out in the Street/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams



RENÉ VAN DIEMEN PHOTO

## **TOUR REPORT COMPILED BY CHRISTOPHER PHILLIPS**



**4/13 NOTES:** German rocker Wolfgang Niedecken is in the crowd.

**LARS-ERIK'S COMMENTS:** I loved the show in Munich, but I would like to add some critical thoughts, too. First, the sound was bad. The band was good, though it will be interesting to see whether the band and the sound will improve before Berlin, when I will go again. The audience was surprisingly lame. Someone should have told them this was not "The Ghost of Tom Joad" tour! I even felt sorry for Bruce and the Band during "She's the One." They did a great job on it and got almost no attention from the audience. I hope he doesn't drop the song after this devastating response. I would feel more comfortable with this tour if Bruce had a new album. He did put out *Tracks*, but ended up only playing one song from it in Munich. This tour is pure nostalgia. I very much enjoy it—I never thought I would hear "Backstreets" live with the E Street Band, and that alone was worth the six-hour trip to Munich—but clearly, the excitement of the innovation, of the novelty, is gone. —Lars-Erik Wehner

## APRIL 15 KOLNARENA COLOGNE, GERMANY

**4/15 SETLIST:** My Love Will Not Let You Down/Prove It All Night/Two Hearts/Darkness on the Edge of Town/Mansion on the Hill/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Brilliant Disguise/Lucky Town/She's the One/The Ghost of Tom Joad/Born in the U.S.A./Promised Land/Working on the Highway/Light of Day/Streets of Philadelphia/Hungry Heart (with Wolfgang Niedecken)/Bobby Jean/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**4/15 NOTES:** Post-Barcelona, "Born in the U.S.A." is played in the acoustic arrangement that will remain for the rest of Europe. Tour premieres of "Brilliant Disguise," "Working on the Highway," and "Hungry Heart," with special guest Wolfgang Niedecken on the latter. Niedecken last joined Springsteen on the same song in Berlin on 7/9/95.

**GERRY'S COMMENTS:** The sound balance was horrible, especially during the rocking songs. Furthermore, the German audience is not nearly half as enthusiastic as, for instance, the Spanish. But I think we witnessed a historic moment during "Bobby Jean." We were standing about 30 feet from the stage, and during the wonderful sax solo Clarence was crying. The tears (not sweat) were running down his cheeks. During this song the real power of the E Street Band came through. It was the best version I've ever heard. —Gerry Vos

## APRIL 17 POLOSPORT BOLOGNA, ITALY

**4/17 SOUNDCHECK:** Minimal, due to weather delays, which could explain the lack of change in the set.

**4/17 SETLIST:** Same as Cologne, except "Backstreets" was played in place of two songs ("Streets of Philadelphia" and "Hungry Heart") in the first encore.



**4/17 NOTES:** Both "Brilliant Disguise" and "Lucky Town" make their last appearance here for the rest of the European tour.

**GIORGIO'S COMMENTS:** The show started with an hour-and-a-half delay because of a snow storm that jammed the trucks carrying the stage in the Alps. We were soaking wet and cold from waiting in line since 8 a.m. in the rain. Bruce was reportedly very concerned and nervous about the situation. The delay allowed Bruce only a 10 minute soundcheck and consequently a night with no new songs. The performance itself was great, Bruce was singing at his best: joy, rage, passion. He gave all. The E Streeters provided the strong musical impact that too often had lacked in the '92 shows. The E Street version of "Lucky Town" with Max drumming like a maniac and open-tune guitars was one of the highlights of the night. In "Joad" particularly I saw what Bruce's music in the future might be like. "Backstreets" was very passionate, but above everything was Bruce's voice. He focused on his singing like I'd never seen him do before. Too bad the acoustics of the arena did not allow the audience in the back rows to get the shivers we had up front. —Giorgio Malucelli

**NANDO'S COMMENTS:** A letter I wrote about Kosovo refugees was given to Jon Landau by a friend of mine working for Sony Italy. Landau read it, then went into an office with Bruce. Later they came out with a press release where Bruce announced a very generous donation to the Rainbow Mission. During the show, Bruce introduced "The Ghost of Tom Joad" in Italian, saying, "The next song is dedicated to the Rainbow Mission and to all the people working to help Kosovo refugees." —Ferdinando Ametrano



## APRIL 19 - 20 FORUM MILAN, ITALY

**4/19 SOUNDCHECK:** Includes "Where the Bands Are," "Don't Look Back," "Nebraska," "Meeting Across the River," "Jungleland," "Lion's Den" and "Trouble River."

**4/19 SETLIST:** My Love Will Not Let You Down/The Promised Land/Two Hearts/Prove It All Night/Darkness on the Edge of Town/Rendezvous/Mansion on the Hill/The River/Youngstown/Murder Inc./Badlands/Darlington County/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/The Ghost of Tom Joad/Born in the U.S.A./Jungleland/Light of Day/Streets of Philadelphia/Hungry Heart/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**4/19 NOTES:** The tour premiere of "Jungleland," and the live world premiere of "Where the Bands Are." "The Ghost of Tom Joad" is again dedicated to the Rainbow Mission. "Hungry Heart" remains in the set from here through the end of the European tour.

**GIORGIO'S COMMENTS:** A different show for Milan, and a great one! Bruce was in great mood, and the whole night built up on his joy. More than a concert, it was pandemonium both on and off the stage. "Rendezvous" needs a little more rehearsing. But when you hear Roy launching into the immortal notes of "Jungleland," all you want to do is cry. Clarence was crying at the end of his solo—Bruce couldn't take his eyes off him, and everyone went nuts. Many set changes, the world premiere of a still rough "Where the Bands Are" and Bruce's energy



GIORGIO PECORARO PHOTO

made for a special night. —Giorgio Malucelli

**4/20 SOUNDCHECK:** Includes "Atlantic City," "Racing in the Street," "Meeting Across the River," and "I Wanna Be With You."

**4/20 SETLIST:** I Wanna Be With You/Prove It All Night/Two Hearts/Rendezvous/Atlantic City/Factory/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Sherry Darling/Cadillac Ranch/My Love Will Not Let You Down/The Ghost of Tom Joad/The Promised Land/Jungleland/Light of Day/This Hard Land/Hungry Heart/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**4/20 NOTES:** The world premiere of "I Wanna Be With You" opens the show, plus the tour premieres of "Atlantic City," "Sherry Darling," "Cadillac Ranch," and "This Hard Land."

**RICCARDO'S COMMENTS:** The long-awaited "I Wanna Be With You" seems a perfect song to begin: at first Bruce with his guitar, then Max, then the Professor, then Danny and then the whole band. Great! He finally has dropped "Darkness" and replaced it with "Atlantic City." But the most incredible part of the show has yet to come, and when he says "We didn't practice this, let's see what's gonna happen," I can imagine that something unusual has to come but I really wasn't prepared for "Sherry Darling" and "Cadillac Ranch." "Jungleland" was even better than the night before, with a long tribute by the crowd to the Big Man after his solo. I think I've seen the most beautiful show of my life with the craziest crowd I've ever seen. Seven songs changed from the first night in Milan, and no "Cover Me"—this is the real big news! —Riccardo Marcante

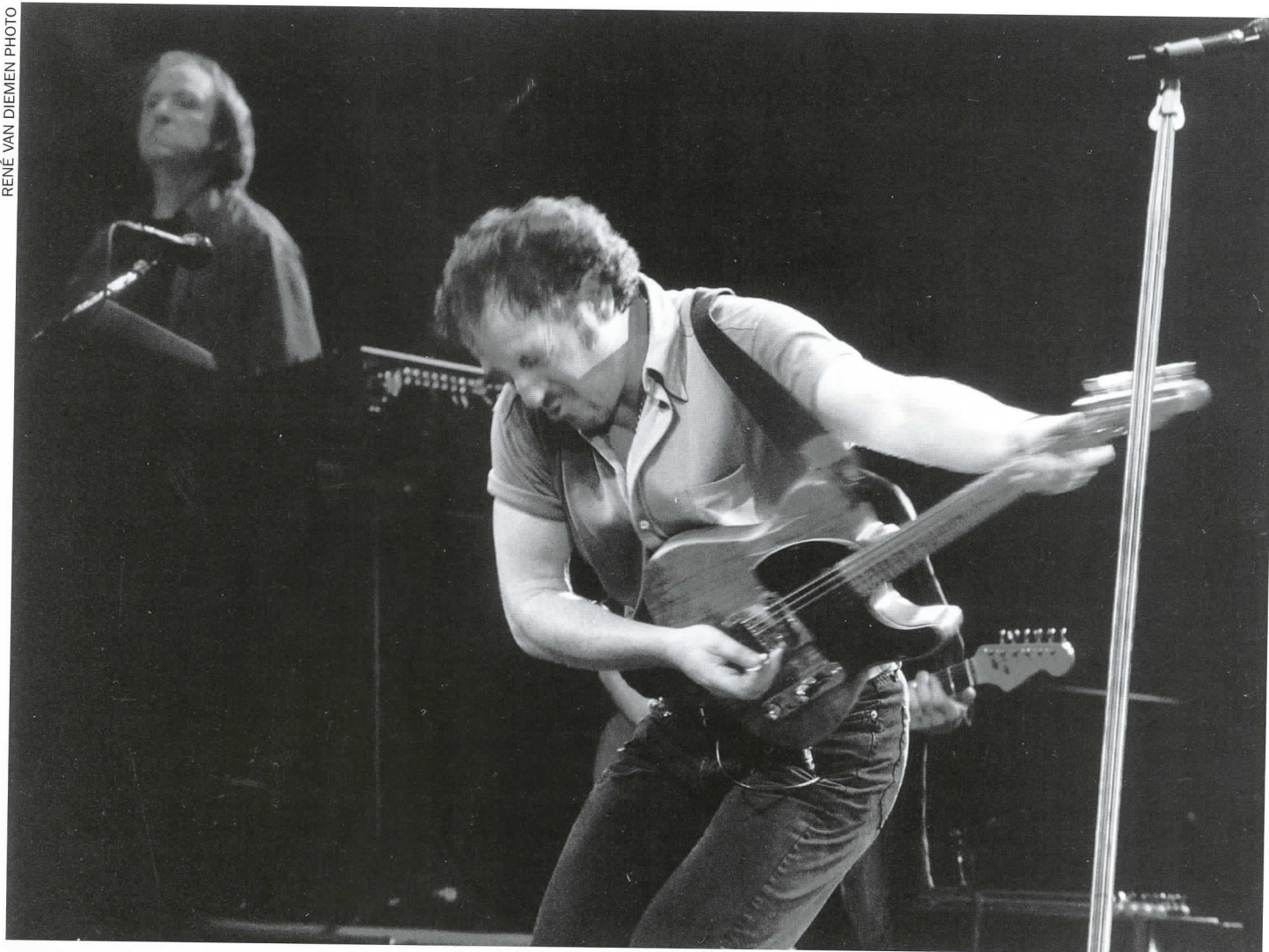
**GIORGIO'S COMMENTS:** The best of the three nights in Italy. It seemed to me that the last night in Milan had condensed what in the previous nights had been split. Bologna perhaps had a better musical performance, whereas the first Milan night was more about an unforgettable pandemonium, with Bruce really forgetting about singing more than once, he was so driven by the enthusiasm. The second Milan show had both these aspects in a perfect blend, along with an outstanding setlist that left little room for crowd-pleasing crap. —Giorgio Malucelli

## APRIL 23 DONAUARENA REGENSBURG, GERMANY

**4/23 SETLIST:** My Love Will Not Let You Down/Prove It All Night/Two Hearts/Darkness on the Edge of Town/Rendezvous/Factory/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/The Ghost of Tom Joad/The Promised Land/Jungleland/Light of Day/Bobby Jean/Hungry Heart/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**4/23 NOTES:** The first show of the tour where only 24 songs are played.





## APRIL 24 STADTHALLE VIENNA, AUSTRIA

**4/24 SOUNDCHECK:** Includes "Dollhouse" and "Loose Ends."

**4/24 SETLIST:** The Promised Land/Two Hearts/Prove It All Night/Rendezvous/Darkness on the Edge of Town/Mansion on the Hill/The River/Youngstown/Murder Inc./Badlands/Darlington County/Tenth Avenue Freeze-out/Dollhouse/Cadillac Ranch/Working on the Highway/The Ghost of Tom Joad/Jungleland/Light of Day//Out in the Street/Hungry Heart/Thunder Road//Born to Run/If I Should Fall Behind/Land Of Hope And Dreams

**4/24 NOTES:** The live debut of "Dollhouse," the only time the song is performed on the European tour. "The Promised Land" opens the show for the first and only time.

**MATTHEW'S COMMENTS:** We had seats quite far away from the stage. Unfortunately, the stadium would not allow for video screens, so we resorted to binoculars. Though the show was good, the impact on us all was lessened by the seated peoples' measured response. In fact, only on the encores did everyone stand up consistently. The sound sucked initially, got slightly better, but remained really bad—thin treble, lack of bass impact, the sax sounded hollow rather than full.

Bruce's intro of Roy compared him to Mozart, after which Roy played some Strauss. Bruce also made the following hilarious comment: "You know, Mozart and I have the same problem. You see, every-

one believes that Mozart was born in Vienna, but he was really born in Salzburg. Same thing with me: I was born in Freehold, but everyone thinks I was born in Asbury Park!" Before introducing Clarence, Bruce said something like: "Well, I know that Vienna has produced a lot of good musicians, like Beethoven Mozart, Strauss. Now, they're good too, but let me introduce you to... the Big Man."

During "Working on the Highway," he stopped the band dead in its tracks, said "Whew, I've gotta rest a while!" Then started full-blast again after only about two seconds. Very funny, and great timing. "Dollhouse" was really intensely and tightly played—boy is Max on for this tour! —Matthew Rodinos

## APRIL 26 HALLENSTADION ZURICH, SWITZERLAND

**4/26 SOUNDCHECK:** Includes "Candy's Room."

**4/26 SETLIST:** My Love Will Not Let You Down/Badlands/Two Hearts/Darlington County/Factory/The River/Youngstown/Murder Inc./Prove It All Night/Out in the Street/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/The Ghost of Tom Joad/The Promised Land/Jungleland/Light of Day//Hungry Heart/Bobby Jean/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**4/26 NOTES:** After Nils and Steve joined Bob Dylan at the Hallenstadion on the 25th, Bruce Springsteen and the E Street Band played the same

venue the following night. "Racing in the Street" and "Cynthia" are on the setlist but not played. "Tenth Avenue Freeze-out" features a break with three accordions—Roy, Danny and Nils—playing a traditional Swiss folk song, "Berner Oberland." Prompted by the crowd, "I Hear a Train" is worked into "Light of Day."

**MATTHEW'S COMMENTS:** What a show! "My Love Will Not Let You Down" is for me the perfect opening song, catapulting the crowd immediately into overdrive on the refrain. What a difference from the opening "Promised Land" in Vienna. From the initial drum beat we were flying, and it was awe-inspiring to start at that intensity level and then go higher. Bruce was on, playing with the crowd, pacing up and down, and feeding off the crowd's energy. The lighting is used to great dramatic effect when you see it up close: beautiful washes of red and purple, highlighting songs like "Murder Incorporated" and "The Ghost of Tom Joad." Nils, Danny & Roy played a Swiss folk song on accordions—the audience loved it. Bruce proclaimed this "An E Street Band Premiere!" —Matthew Rodinos

## APRIL 28 HALLE TONY GARNIER LYON, FRANCE

**4/28 SOUNDCHECK:** Includes "Seven Angels" and "Hearts of Stone."

**4/28 SETLIST:** My Love Will Not Let You Down/Badlands/Two Hearts/Darlington County/Factory/The River/Youngstown/Murder Inc./Prove It All





Night/Out in the Street/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/The Ghost of Tom Joad/The Promised Land/Jungleland/Light of Day//Streets of Philadelphia/Hungry Heart (with guest Jon Bon Jovi)/Cadillac Ranch/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**4/28 NOTES:** The same main set as Zurich, but with a few changes in the encores—including guest Jon Bon Jovi on "Hungry Heart" (Bon Jovi is in France to film a World War II drama, *U-571*). "I Hear a Train" shows up again in "Light of Day," and stays a regular.

**MATTHEW'S COMMENTS:** Yes, it's corny, but it's fun to see Clarence putting his jacket on Bruce's back after "Light of Day," just like a James Brown soul revue. "Streets of Philadelphia" had everyone "Li-li-li"-ing softly and was a nice change. The band does not add much to this, though—Bruce got it right solo. Bon Jovi came out for "Hungry Heart" looking like an 18-year old awe-struck fan. After "Hungry Heart," Bruce asked, "Do you wanna rock easy or hard?" "Easy?" "Hard?"... After about five or six times of this, back and forth, Bruce said, "Well, I think I got the message," and launched into "Cadillac Ranch." The crowd went nuts. At various points, Bruce would yell out translated French phrases—"C'est bon!" The crowd lapped it all up. —Matthew Rodinos

## MAY 1 - 2 EVENING NEWS ARENA MANCHESTER, ENGLAND

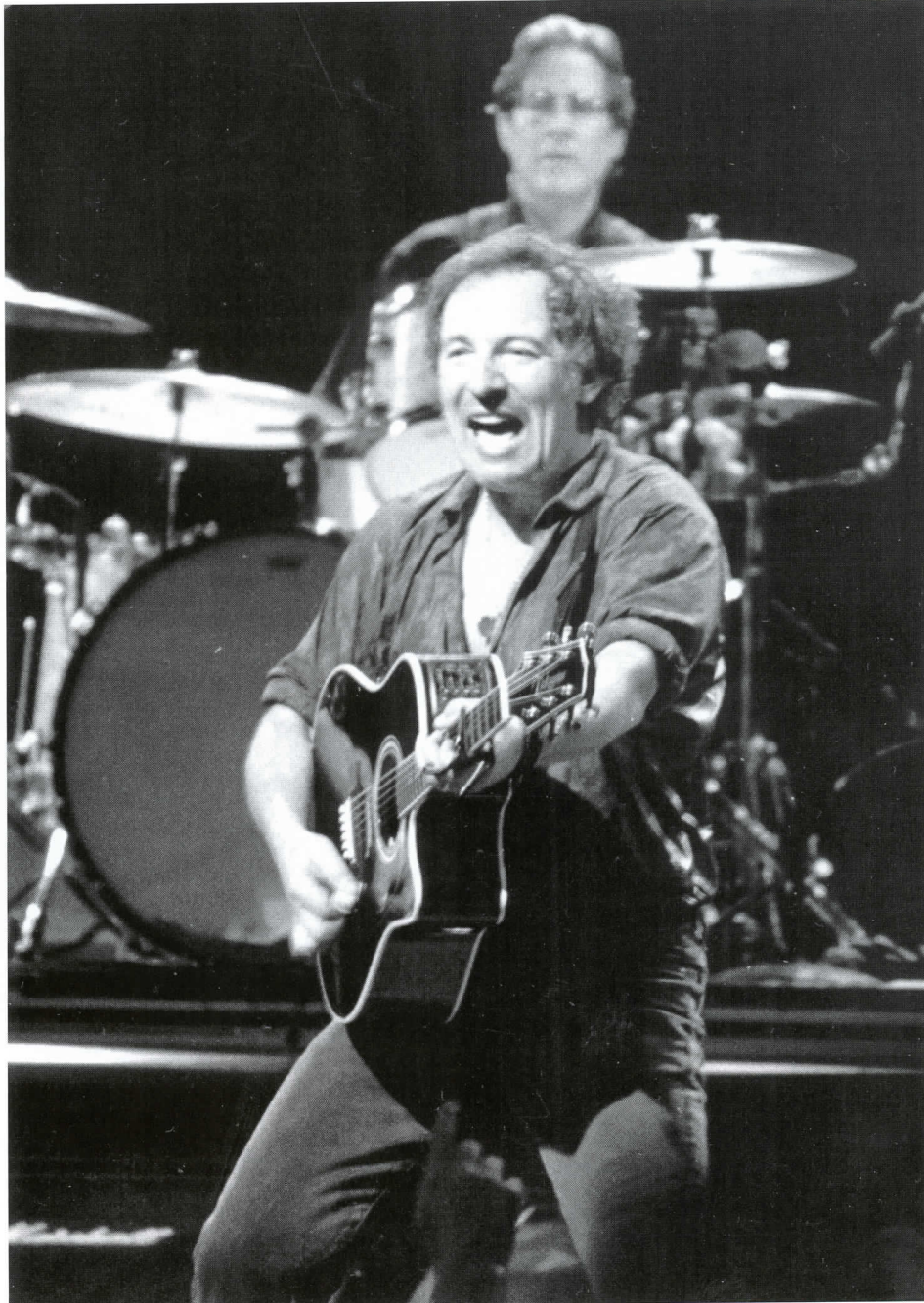
**5/1 SETLIST:** My Love Won't Let You Down/Prove It All Night/Two Hearts/Darlington County/Darkness on the Edge of Town/Factory/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/The Ghost of Tom Joad/Born in the U.S.A./The Promised Land/Backstreets/Light of Day//Streets of Philadelphia/Hungry Heart/Born to Run//Bobby Jean/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**5/2 SETLIST:** Badlands/Two Hearts/Darlington County/Atlantic City/Rendezvous/Mansion on the Hill/The River/Youngstown/Murder Inc./Prove It All Night/Out in the Street/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/The Ghost of Tom Joad/The Promised Land/Jungleland/Light of Day//Hungry Heart/Bobby Jean/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**5/2 NOTES:** The show opens with "Badlands" for the first and only time in Europe. This is the last concert for two weeks, as Bruce and the band take a mid-leg break.

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RENÉ VAN DIEMEN PHOTO

**PRESS:** "BRUCE IN CHARGE AT MINISTRY OF ROCK." Paul Taylor in the *Manchester Evening News*: "...there was more even than the head-swimming adrenaline to these two gigs at the M.E.N. Arena. There was the pungent whiff of nostalgia, too, as he convened the E Street Band for the first time on British soil for over 10 years.... All those stoical blue collar anthems about snatching a moment of joy amid the daily grind remain as moving or as melodramatic as ever. But Springsteen the middle-aged family man is more fascinating these days.... And so Springsteen's music powers on, oblivious to fad and fashion. Like some Detroit guzzler, it's big and unwieldy, predictable and clichéd, but also proud, muscular and majestic, reeking of all that is good and bad about the American Dream.

"REUNITED IN MANCHESTER." David Sinclair in the *Times*: "...Springsteen was unusually reticent between numbers.... there was a tongue-twisting burst of testifying during "Light of Day" in which Springsteen presented himself in evangelical terms as an agent of "the power and the promise and the mys-

tery and the ministry of rock 'n' roll." Maybe he is. But if there was a criticism of this show it was in its failure to reach out beyond the ranks of the converted.... But it was a touching performance of "If I Should Fall Behind" which left the most lasting impression, as one after another the members of the band sang the refrain—"I'll wait for you/And should I fall behind wait for me"—as if renewing a vow to each other that was made a long time ago. Like so much of this performance, it depended on the chemistry between this unique combination of talents, and a shared history between audience and band. The future is another country, but as a celebration of rock 'n' roll past this was a peerless display.

"NOBODY DOES IT BETTER." Adam Sweeting in the *Guardian*: The Boss has always designed his performances to make some sort of point about his state of mind, so he needed to be convinced that his reunion with the E Street contingent had something fresh to say. From the opening blast of "My Love Will Not Let You Down," it was clear that this was more than a show-me-the-money exercise....



# YOU'LL HEAR ME SING THIS SONG...

## FOR ANY ROCK 'N ROLL BAND,

eleven years is an eternity between tours, if not the end altogether. But Bruce Springsteen has crafted a show that utilizes the E Street Band in new ways. Not only are some old songs played with new arrangements, but also with new instruments. Older chestnuts played in familiar ways, from "Born to Run" to "Two Hearts," gain from Max Weinberg having chopped wood five nights a week for five-and-a-half years. With a solid beat, the rest of the E Street Band climb right back on board. So what about the music? What's different? The same? And what's "Land of Hope and Dreams"? Here's a run-down, albeit non-comprehensive.

**"MY LOVE WILL NOT LET YOU DOWN"** is performed in a straight-ahead arrangement that builds on the recorded version on *Tracks*. Live, it's punctuated by Max Weinberg's impressive fills, after which the band kicks back into an instrumental chorus that closes the song. The song also features a three-guitar salvo, with Nils and Steve huddled beside Bruce for the duration. When played, it usually opens the show.

**"I WANNA BE WITH YOU,"** also from *Tracks*, has been an occasional alternate opener, often reserved for shows in cities where the band played more than one night. Bruce added a nice new twist: after starting on guitar, he called on the band one by one to join in.

**"RENDEZVOUS,"** last played on 12/31/80 (the version captured on *Tracks*), finally reappeared in the live show to open the second night of the tour in Barcelona. The arrangement stays true to its original form, with some room made for vocal harmonies. Van Zandt plays a 12-string Telecaster on this one. Played infrequently so far, but sounded better with repeated performances.

Older material generally sounds strong, and in some cases, surprisingly so. **"DARLINGTON COUNTY," "WORKING ON THE HIGHWAY"** and **"OUT IN THE STREET"** just rip. In London, "Darlington" saw Bruce dropping a strong hint of "Honky Tonk Woman" and Nils picking it up with a Keith Richards riff of his own. Steve Van Zandt occasionally would "rate" the audience on its response during "Out in the Street," and the band would take turns at the mic telling the audience where to meet. Bruce, Garry, and Max reportedly worked up a rockabilly version of "Working," complete with stand-up bass, but it has yet to be performed.

**"TWO HEARTS"** stands out every night, with Bruce and Steve sharing the mic at center stage on their song. **"PROVE IT ALL NIGHT"** occasionally lags, and it really comes down to the first bars: if the band hits the intro just right, it generally results in a strong version. But even so-so renditions find Bruce playing a great lead to close the song.

**"YOUNGSTOWN,"** once an angry acoustic number, is now played by the full band, transformed much like "Atlantic City" was in 1984-85. After the first verse, Springsteen really lays into his vocal, with special emphasis on the last word of each chorus and the last verse. Nils Lof-

gren makes his presence felt every night with a fantastic center-stage guitar solo that equals his best work with the E Street Band.

**"MURDER INCORPORATED"** and **"BADLANDS"** follow, forming a trio that is the core of the show. "Murder Incorporated" sounds much stronger than it did in 1995. Listening to performances from this tour gives the impression that Springsteen took considerable time to learn the ins-and-outs of the demanding vocal. Together, Bruce and Max leave a mark on this song in the form of manic fills and a nifty little lick played twice or three times toward song's end. Steve Van Zandt takes the first solo to close, with Springsteen hammering the Esquire until he and Max hit their run. This song just smokes, and makes the following "Badlands" sound fresh and vibrant, and more importantly, gives the song a useful purpose each night. This three-song showcase ranks among the best 12-15 minutes you'll hear the E Street Band play. Springsteen often rightfully asks during this brilliant segment, "Can I get a witness!"

**"FACTORY"** and **"MANSION ON THE HILL"** share very similar arrangements, with Bruce and Patti Scialfa sharing the microphone for duets on verses, choruses, and yodels. While they harmonize nicely, their timing wasn't quite in sync every night. Nils Lofgren also contributes much to the country feel of these two songs. Rather than the Stratocaster, these two songs find Nils seated on pedal steel guitar, the first time the E Street Band has used it on stage.

**"THE RIVER"** features a reworked introduction. Gone is the harmonica: in its place, Clarence Clemons plays a brief, moody saxophone solo, Bruce joins with a new and more subdued harmonica part, and Roy adds keyboards. The vocal is paced differently, too, with Springsteen singing in a more reserved, perhaps even resigned, voice. Danny Federici plays accordion, and Nils stays on pedal steel. The song closes with Clarence's saxophone gently fading out as he stands in silhouette lighting. Very nice, and played every night.

**"THE GHOST OF TOM JOAD"** and **"BORN IN THE U.S.A."** often form an acoustic set, albeit only two songs, in the latter half of the show. Familiar arrangements, though "Joad" is nicely fleshed out by the band, with Garry on stand-up bass. "Born in the U.S.A." had the band join in as well for its tour debut, but every subsequent performance of the song featured Springsteen solo on one guitar. Some nights, the placement of these songs is a drag on the show. One minute it's a rock show, the next minute it's just Bruce on guitar. Perhaps moving them up or adding another song to give the "set" more heft would help.

**"TENTH AVENUE FREEZE-OUT"** serves several purposes on this tour. It is one of the few times Springsteen speaks to the audience; it's also the song during which engages in a mini-revue as he introduces the band, and it also features little surprises. As the tour progressed, band members played snippets of cover songs as they were introduced, from "Day Tripper" to "Soul Man." Patti Scialfa sang verses from both

"As Long As I (Can Be With You)" and "Rumble Doll." Other songs showed up in the course of "Tenth," including Curtis Mayfield's "It's Alright" regularly, as well as "Red Headed Woman," and "Fire." In Zurich and Genoa, Roy, Nils, and Danny played traditional folk songs on accordion!

**"MEETING ACROSS THE RIVER"** was dusted off for the first time in 20 years, for only two performances in Europe. The only thing missing was the trumpet—like you would have missed it. Most songs from the landmark *Born to Run* album sounded good every night, **"BACKSTREETS"** and **"BORN TO RUN"** in particular (Springsteen played every song from *Born to Run* except "Night," which was soundchecked in Ghent).

**"JUNGLELAND"** was more hit and miss. Clarence nailed it in London, but it was Bruce who couldn't quite figure which voice to sing in: the classic voice, or the countryesque, *Tom Joad* voice? The next show, however, Bruce was on and Clarence was a bit off. Later tour reports suggest the work paid off and the song tightened up considerably from the respectable early outings.

**"THUNDER ROAD"** should be put away for good, or at least saved for special occasions. Sure, it's one of Bruce's most popular songs, but it's played after "Born to Run." That's a tough slot on any tour, and this is no exception. Bruce has tried different vocal phrasing, but most audiences drown him out. It also keeps the encore pretty static, not allowing much in the way of surprises. It's the only song in the show where both Springsteen and band appear obligated. They sound obligated. But they really aren't. I'd be willing to bet if Bruce dropped it one night, the song would be gone for a long time. The show would benefit, and the crowd wouldn't miss it.

The performance goes from its weakest point to its most poignant (and possibly its strongest) moment, courtesy of the new version of **"IF I SHOULD FALL BEHIND."** With Bruce beginning on guitar and singing the first verse, Steve, Nils, Patti and Clarence sing successive verses. This song of hope and devotion takes on a broader meaning as each voice adds his or her history and relationship with Bruce. It's a great way to go home every night. But it isn't the last song.

All tour long, that honor has gone to **"LAND OF HOPE AND DREAMS."** This new, mid-tempo number that features both mandolin and saxophone, resembles "This Hard Land" in some of its imagery and scope, but the perspective differs. Rather than searching, as in the case of the former, Springsteen sings of someone who sounds like he's gotten there—not without help—and he beckons for company. It's inclusive, with the chorus telling of train carrying whores, gamblers, saints, sinners, you name it, to a place where "faith will be rewarded." It's the big picture riding the rails, maybe even to a place where people walk in the sun.

## BY JONATHAN B. PONT



The theme of renewal suffused the performance. During "Light of Day," Bruce testified passionately that "if your soul has bad credit, it's good here" and promised rebirth at his "ministry of rock 'n' roll." Deny him at your peril....

**KARL'S COMMENTS:** These were my first shows since Barcelona. Gone were any of the early show glitches, and gone also was some of the "spontaneity" or "looseness"—these two shows in Manchester were very professional, tightly paced affairs. This is about as good as rock 'n' roll can get. The crowd in Manchester was much more subdued than in Spain, even up the front, as it was an all-seated affair. The sound was superb—Max and Danny stood out as the exceptional musicians of the night.

One of the joys of the current series of Springsteen concerts is watching the other members of the band, and how they are playing off each other, and almost relearning each other, after all these years. Danny and Roy still spend a lot of time looking across the stage at each other for cues. Max never takes his eyes off Bruce, glued to his every movement and singing along like one of us! One of the more delightful aspects was the way Garry and Patti played off against each other during "Two Hearts"; while most of the crowd's attention was focused on the duet between Bruce and Steve, Patti and Gary played bass and guitar licks together like two sparring partners. —Karl Birtistle

**RICHARD'S COMMENTS:** I went on both nights, and the arena exploded on each night. I don't think I've ever had such a fantastic experience with rock 'n' roll—I feel like a new person. Bruce didn't talk as much as his usual concerts, but played for three hours and didn't stop. The only time they stopped was just to change guitars, and Bruce would take a couple of gulps of water from a plastic beaker. Toward the end of the night, Bruce's shirt and jeans were soaked. As he was singing, every time he made a sudden move, beads of sweat would fly off into the crowd. —Richard Glossop

## MAY 16 NEC BIRMINGHAM, ENGLAND

**5/16 SOUNDCHECK:** Edwin Starr is on-hand for several takes of "War."

**5/16 SETLIST:** Very close to the first night in Manchester, leaving out "Darkness" and "Bobby Jean" and adding "War" after "Born in the U.S.A."

**5/16 NOTES:** The first show back after a two-week break. The tour debut of "War" includes special guest Edwin Starr—but not a single "Good God, y'all."

**PRESS:** "LEGENDARY ROCK BAND IS BACK AS PRAYERS ARE ANSWERED." Mike Davies in the *Birmingham Post*: I was there on October 18, 1975, when Springsteen and the E Street Band played their first-ever U.K. show at Hammersmith Odeon. Nothing had prepared me for the spine-shivering power of that night. Over the ensuing years, I saw every U.K. tour as they forged their reputation as the best live rock band in the world.... So, our prayers are answered and faith in miracles restored as the most eagerly-awaited reunion in rock and roll history



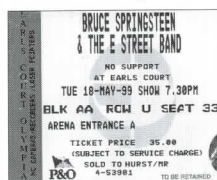
takes to the NEC stage.

Better than a miracle. This isn't just Bruce back with the E Streeters, this has both Nils Lofgren and Miami Steve Van Zandt! If anything, the moment they roar into "My Love Will Not Let You Down" is even more thrilling than that first song back in 1975....

**KARL'S COMMENTS:** Special guest Edwin Starr has a magnificent soul voice, and this was a great rendition of his most famous song—Bruce appeared to really get a kick out of this. The song was particularly well placed, coming after the masterful "Born in the U.S.A.," which is really well received by the crowd. Consistent high points of the shows include Nils' electrifying guitar solo at the end of "Youngstown," a song which has really become a central piece of these shows, and the penultimate encore, the almost a cappella "If I Should Fall Behind," achingly beautiful, night after night. —Karl Birtistle



## MAY 18, 19, 21, 23 EARLS COURT LONDON, ENGLAND



**5/18 SETLIST:** My Love Will Not Let You Down/Prove It All Night/Two Hearts/Darlington County/Factory/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/The Ghost of Tom Joad/Born in the U.S.A./The Promised Land/Jungleland/Light of Day/Hungry Heart/Bobby Jean/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**5/18 NOTES:** A shorter set than average at 24 songs. A small fire in the arena—smelled but not seen on the floor—causes a section of the floor to be briefly evacuated. Unfortunately, no "Fire" or "I'm on Fire" results.

**PRESS:** "HIS BRUCENESS REIGNS SUPREME." Max Bell in the *Evening Standard*: The last time Bruce Springsteen was in London, he was wearing a suit and contesting the ownership of a bunch of old songs. Last night he was back, this time in working man's clothes, but still singing a bunch of old songs. For the High Court read Earls Court, for litigation read celebration and a reunion with the E Street Band.

Bruce was in testifying mood again; determined not to give up his night job. He delivered a broad and often brutal set that didn't so much meander over three hours as assault the clock.

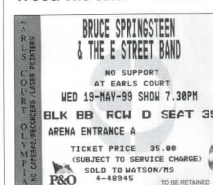
This was a marathon taken at a fast lick, with Springsteen acting out his role as the revivalist preacher. If he offered hymns rather than sermons, at least you left the horrendous barn with words of redemption ringing in your shell-shocked ears....

There's no doubt that Springsteen is capable of hamming up his persona. Where he once got inside his creations, he now grabs them by the scruff of the neck for inspection....

"I CAN PROMISE YOU LIFE." Glyn Brown in the *Sunday Telegraph*: ...Not everyone wants to ponder on politics, and much of the evening was showmanship, occasionally of the prime ham kind. Unleashing a sound like a rolling wall of thunder, flanked by Nils Lofgren and a hairnetted Steve Van Zandt on guitars and the Godzilla-like Clarence Clemons on saxophone, he opened with "My Love Will Not Let You Down," giving so much—face beet-red, veins standing like cables in his neck—it already felt like the encore.... Crowd fall-out occurred only during the cadaverous "Ghost of Tom Joad" and "Born in the U.S.A.," pared unrecognizably to its bones on haunting bottleneck slide guitar.

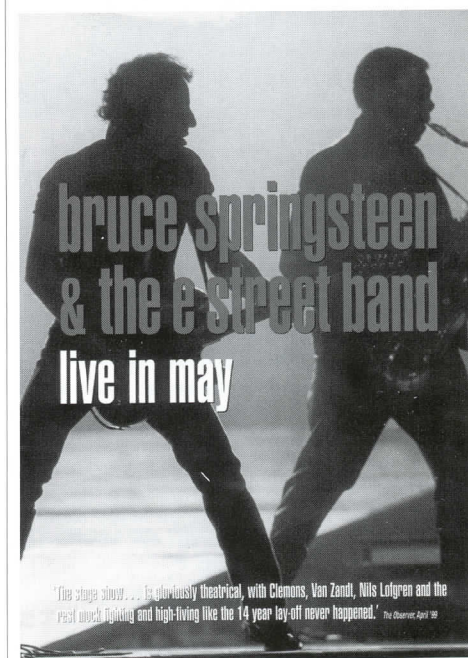
Speaking of dignity and confusion, of lives wasted in wars, refineries, unemployment, it reclaimed the song and kindled memories of Springsteen's solo tour three years ago—low-key, acoustic, intense. At 50, he's still idealistic. But, as people headed to the bar throughout the Boss's most poignant moments, you had to wonder: are we?

**KARL'S COMMENTS:** Even though there were very few set changes from Birmingham, it was an exceptional rock concert. How is it that a set which is so similar can at the same time be so different? This set had enormous intensity—this is what a rock show should be like. The fun started during Clarence's solo in "Darlington County," which he had to perform with his knees bent, stooping down to his saxophone—the sax seemed super-glued to the sax-stand. Bruce was laughing like a school kid, and then he got Clarence to repeat the solo when he had freed his sax. —Karl Birtistle



**5/19 SETLIST:** My Love Will Not Let You Down/Prove It All Night/Two Hearts/Darlington County/Factory/The River/Youngstown/Murder Inc./Badlands/Darlington County/Tenth Avenue Freeze-out/Where the Bands Are/She's the One/Working on the Highway/The Ghost of Tom Joad/Born in the U.S.A./The Promised Land/Backstreets/Light of Day/Streets of Philadelphia/Out in the Street/Born to Run/Hungry Heart/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**5/19 NOTES:** The first show with 27 songs stretches to a couple minutes shy of three hours.



CHRISTOPHER PHILLIPS PHOTO

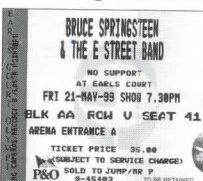


"She's the One" is performed one more time here before disappearing for the rest of the European tour. Springsteen's TelePrompTer apparently goes on the fritz toward the end of the main set, as Bruce wings it during "Light of Day" with one of his more spontaneous orations: "Dispiritedness!... Is that a word?"

**KARL'S COMMENTS:** The long set of seven encores really stood out. "Out in the Street" is a classic song to be in the encores—it really works well in this setting. Other highlights tonight were the return of "Rendezvous," as well as "Murder Incorporated," which is awesome—the standout track of the first half of the show. And also the return of "She's the One"—I had not seen him perform this since Barcelona, and tonight it worked very well, whereas there were real difficulties with it earlier on the tour.

—Karl Birtistle

**5/21 SOUNDCHECK:** Includes "My Hometown," "Incendence Day," "Loose Ends," "Sherry Darling," and "Racing in the Street."



**5/21 SETLIST:** I Wanna Be With You/The Promised Land/Two Hearts/Prove It All Night/Atlantic City/Mansion on the Hill/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/You Can Look (But You Better Not Touch)/Working on the Highway/The Ghost of Tom Joad/Meeting Across the River/Jungleland/Light of Day/This Hard Land/Hungry Heart/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

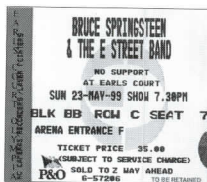
**5/21 NOTES:** For both performance and setlist, the standout show of the four in London. Kevin Buell replaces the on-stage setlists at the last minute, a good sign. Two more songs make their tour debuts: "You Can Look (But You Better Not Touch)" and "Meeting Across the River," which hadn't been played in over 20 years (since 1/1/79). In the crowd: Noel Gallagher, Elvis Costello.

**KARL'S COMMENTS:** I have just been to the best concert of my life. Tonight was an experience that will live with me forever. At times when people question whether Bruce can still deliver, can still touch that particular nerve, Bruce comes out on stage and answers like he did tonight...

After "Tom Joad" the musicians did not leave the stage, therefore there was not going to be any "Born in the U.S.A." The upright bass remained in Garry's grasp. Bruce was standing, concentrated, center stage, looking at Roy. As Roy's fingers began to perform the magic, I just thought, "I do not believe this is happening," and such a swell of joy and emotion came through me. On "Meeting Across the River," I felt like I was transported to the emotional peaks of the '78 tour. And "Jungleland" followed. They don't come any better than this. This is why I have followed Bruce all over the world, and will continue to do so, because it happened this night, and it may happen again. —Karl Birtistle

**HILD'S COMMENTS:** What a show. I thought it was the most incredible thing I'd ever witnessed during my 22 years on this planet! It was great hearing "I Wanna Be With You" as the show opener, "You Can Look" was a real surprise, and of course the highlight of the evening was "Meeting Across the River" and "Jungleland," which had me fighting for breath. Having heard tapes of the Asbury shows I have to say that the performance on every song is ten times better now. "Tenth Avenue" was a lot of fun, with Bruce doing a great James Brown impersonation. And during his dance moves he said something to the effect of "Ricky Martin, eat your heart out!" —Hild Hoff

**5/23 SOUNDCHECK:** Included "Blinded By the Light," "Spirit in the Night," "Give the Girl a Kiss," "Ramrod," and "Roulette."



Tenth Avenue Freeze-out/Where the Bands Are/Sherry Darling/The Ghost of Tom Joad/Born in the U.S.A./Jungleland/Light of Day/Cadillac Ranch/Hungry Heart/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**5/23 NOTES:** "Working on the Highway" begins with just Max on the drums, reworked as a show-opener for the only time on the Europe leg. The addition of "Sherry Darling" (performed for the second and last time in Europe) and "Cadillac Ranch" give a party feel to the set. A few lines of "Red Headed Woman" appear in "Tenth Avenue." "Born in the U.S.A." is dedicated to Bobby Muller. The handwritten setlist includes "Roulette" and "My Hometown," neither played.

**KARL'S COMMENTS:** Another very solid, workmanlike performance, with a few set changes and highlights, but not the same intensity as the magnificent performance of the last show. The opening was interesting, with Max coming out first and immediately hitting the drum introduction to "Working on the Highway," and maintaining it as the musicians gradually reached their places. —Karl Birtistle

**HILD'S COMMENTS:** I knew the Friday show would be hard to top, but still I had expected more surprises on the final night. Even though it was a great show, the setlist was somewhat disappointing. "Working on the Highway" did nothing for me as the show opener. I also think Bruce seemed a little tired during the final night's show. If the amount of sweat he produced is an indicator, he didn't work half as hard as on Friday, and he also seemed to be less into the show. Still, there were loads of great moments. "Thunder Road" sounded flat and uninspired on Friday, but it was better on Sunday. "Youngstown" was also fantastic—my Dad went berserk during that one. —Hild Hoff

**MIKE'S COMMENTS:** I took my ten-year-old son along with me to London. Our seats were right at the back, and an hour before the show a man walked up the stairs saying he needed my seats, but would we like to sit on the front row—are you kidding me, or what! So we sprint down the stairs, expecting to be stopped at any minute, but no, we are on the front row. I can't believe it—I've been a fan for 15 years and never dreamed I would get this close to the man and the band. The show starts, and there they all are: Clarence is right in front of us, and Bruce is flying back and forth, waving to my son and smiling. I'm in heaven. Then at the end of the main show Bruce walked over and stopped right in front of us. He put his hand in his pocket and pulled out his harmonica, reached over and threw it to my son. He walked away and turned back to us, pointed at my son and said, "You're the man." I can't stop talking about it, Bruce Springsteen's harmonica in my hand—I'm a quivering wreck—can't remember anything else after that, don't know how we got home. I was flying high and still am. What an experience—it will live with me forever! —Mike Gormley

## MAY 25 RDS ARENA DUBLIN, IRELAND

**5/25 SOUNDCHECK:** Includes a full-band "Red Headed Woman"

**5/25 SETLIST:** My Love Won't Let You Down/Prove It All Night/Two Hearts/Darlington County/Mansion on the Hill/The River/Youngstown/Mur-

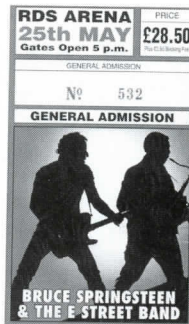
**5/23 SETLIST:** Working on the Highway/The Promised Land/Two Hearts/Prove It All Night/Darlington County/Mansion on the Hill/The River/Youngstown/Murder Inc./Badlands/Out in the Street/

der Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Red Headed Woman/Working on the Highway/The Ghost of Tom Joad/Born in the U.S.A./The Promised Land/Jungleland/Light of Day/Cadillac Ranch/Hungry Heart/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**5/25 NOTES:** While a bit of "Red Headed Woman" had been worked into the last show in London, the full song makes its tour premiere in Ireland with a full-band Western swing version, with Garry on upright bass. This is the only time the song is performed on the European tour.

**PRESS:** "BORED BY THE BOSS." Robin Greer in the *Belfast News Letter*: Bruce Springsteen always did play a long show, and whether it was arena pyrotechnics or solo melodic melancholia you could have watched it all night. But last night's show at the Royal Dublin Showgrounds felt very long indeed... even occasional diversions into rockabilly and big-stage theatrics failed to compensate for the bouts of over-long, indulgent digress, and the hits—when they eventually came—lacked the overwhelming joy and amazing vocal skills that once made him the world's greatest showman.

**GARY'S COMMENTS:** Some very special moments. One that will always remain was watching Bruce's mum enjoying the show so much from the side of the stage. Bruce even turned the spotlight on her (much to her surprise) during his ramble on "Tenth Avenue Freeze-out." The pride in her face was something to behold, and she's a heck of a good mover, too, by the way—she was fairly bopping to "Darlington County," "Working on the Highway" and "Hungry Heart." "Red Headed Woman" was performed in a real hillbilly-style full-band arrangement ("with Nils Tex Lofgren on steel guitar"). Just think Hank Williams' "Move It on Over," and you're not far away from what it sounded like. He dedicated it especially to Irish women; he joked about his Irish roots, and it was hard to decipher the surnames he quoted, but he asked if there were any of his relatives in the house. —Garry Galbraith



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## MAY 27 FLANDERS EXPO ARENA GHENT, BELGIUM

**5/27 SOUNDCHECK:** Includes the first known run-through of "Night" in 1999, the last song from *Born to Run* remaining to be played on this tour.

**5/27 SETLIST:** I Wanna Be With You/The Promised Land/Prove It All Night/Two Hearts/Darlington County/Mansion on the Hill/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/The Ghost of Tom Joad/Jungleland/Light of Day/Bobby Jean/Hungry Heart (with Elliott Murphy)/Born to Run (with E.M.)/Thunder Road/If I Should Fall Behind/Land of Hope And Dreams

**5/27 NOTES:** Special guest Elliott Murphy on two songs in the encores. "Meeting" "Atlantic City" and "This Hard Land" are on the setlist but not played. "Tenth Avenue" again includes lines from "Red Headed Woman."

**GERRY'S COMMENTS:** Today was a hot summer day here in Western Europe, and inside the venue it was maybe 35 degrees Celsius, but that man on the stage went on as if the Jersey Devil was on his tail. I truly wonder how he manages to keep up all that singing and performing—he really did more than a normal human being can physically perform. At the Cologne concert, I was disappointed by the poor sound. So today I didn't have the high expectations of six weeks before. The sound at the Ghent show was 200 percent better, and it was the best concert I have attended in the '90s. Before the show, I noticed two elderly women by the soundboard. When it was shown on TV afterwards, one of them turned out to be none other than Bruce's mother. —Gerry Vos

## MAY 29 WUHLHEIDE BERLIN, GERMANY

**5/29 SOUNDCHECK:** Included "Racing in the Street"

**5/29 SETLIST:** My Love Will Not Let You Down/The Promised Land/Two Hearts/Prove It All Night/Darlington County/Factory/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/You Can Look (But You Better Not Touch)/Working on the Highway/The Ghost of Tom Joad/Born in the U.S.A./Jungleland/Light of Day/This Hard Land/Hungry Heart/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**KARL'S COMMENTS:** Saturday was a fine, sunny day, and the setting was absolutely beautiful: the sun was shining into a perfect amphitheater, it was hot and bright. With the bright sun and the amphitheater setting, it reminded me a bit of the Slane Castle show in '85, but on a much smaller scale, at 17,000 capacity. By 9:20 it was just beginning to get dark—the sun had set and a full moon was rising over the

trees surrounding the amphitheater, and the sound of "Jungleland" reverberated all around this idyllic setting. What a wonderful venue for that sax solo, in the still summer air. —Karl Birthistle

## MAY 30 WUHLHEIDE BERLIN, GERMANY

**5/30 SOUNDCHECK:** Includes "Trouble River," "Racing in the Street," "Red Headed Woman" and "Independence Day."

**5/30 SETLIST:** I Wanna Be With You/Prove It All Night/Two Hearts/The Promised Land/Rendezvous/Mansion on the Hill/The River/Youngstown/Murder Inc./Badlands/Darlington County/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/The Ghost of Tom Joad/Backstreets/Light of Day/Bobby Jean/Hungry Heart/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**5/30 NOTES:** The handwritten setlist included "Independence Day," "My Hometown," and "Atlantic City," none of which were played.

**LARS-ERIK'S COMMENTS:** Wuhlheide is beautiful, right in the middle of a park/forest area. Compared to Munich, the band was a lot better, Bruce seemed a lot more relaxed, and of course, the sound in the open-air amphitheater was great. If Munich was AM radio (maybe more like short-wave?), Berlin was CD. The audience was enthusiastic, reacted to everything that happened on stage and actually made Bruce laugh a couple of times. —Lars-Erik Webner

## JUNE 2 - 3 BERCY PARIS, FRANCE

**6/2 SETLIST:** My Love Will Not Let You Down/The Promised Land/Two Hearts/Prove It All Night/Darlington County/Mansion on the Hill/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/You Can Look (But You Better Not Touch)/Working on the Highway/The Ghost of Tom Joad/Born in the U.S.A./Backstreets/Light of Day/This Hard Land/Hungry Heart (with Elliott Murphy)/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**6/2 NOTES:** Elliott Murphy guests for the second time on this tour. The fourth and last performance of "This Hard Land" on the European tour. In the crowd: Andre Agassi and John McEnroe, with a reported 150 tennis players from the French Open on the tournament's waiting list for tickets.

Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**6/3 NOTES:** Seven songs different from the night before, including three tour premieres: "Lion's Den," "Loose Ends," and "Racing in the Street." "Racing" will not be played again on the European tour. "The Ghost of Tom Joad" is off the setlist for the first and only time. The show also included another

RENÉ VAN DIEMEN PHOTO



guest, this time one of Steve's old Disciples of Soul, Jean Beauvoir. In the crowd: Gerard Depardieu.

**HUGUES'S COMMENTS:** Beyond the rebirth of the band, this seemed to be the rebirth of the tour, with no less than three songs debuted and seven different songs from the night before. The show was dense and filled with a lot of energy, though a little bit short, and we missed a couple of acoustic songs ("Tom Joad"/"Born in the U.S.A."). As in Dublin, Bruce's mother and aunt attended the show on velvet seats placed behind the soundboard and danced from time to time. —*Hugues Barriere*

**PHILIPPE'S COMMENTS:** The Paris shows were fantastic—above all the second night, much shorter than the first but with a version of "Loose Ends" and a "Racing in the Street" to die for. And with a big surprise in "Lion's Den"! —*Philippe Sosnowski*

## JUNE 5 ESTADIO DE LA ROMAREDA ZARAGOZA, SPAIN

**6/5 SOUNDCHECK:** Includes "Human Touch."

**6/5 SETLIST:** My Love Will Not Let You Down/The Promised Land/Two Hearts/Prove It All Night/Darlington County/Mansion on the Hill/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/Tougher Than the Rest/The Ghost of Tom Joad/Backstreets/ Light of Day/Bobby Jean/Hungry Heart/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**6/5 NOTES:** "Tougher Than the Rest" is back in the set after nearly two months.

**SAL'S COMMENTS:** Note the real name of the city is Zaragoza, and not Zaragosa as it has been widely misreported by Bruce's management in press releases. It's amazing, they even got it wrong on the T-shirts! Zaragoza was a good show, but just standard for the tour—that is, an excellent show with no surprises, average audience and an ugly (very ugly) and uncomfortable stadium. 38,000 tickets, not sold out: only 33,000 attended. —*Salvador Trepal*

## JUNE 7 ESTADIO DE LA COMUNIDAD MADRID, SPAIN

**6/7 SOUNDCHECK:** Includes "Lion's Den," "Loose Ends," "Car Wash" and "My Hometown."

**6/7 SETLIST:** My Love Will Not Let You Down/Prove It All Night/Two Hearts/Darkness on the Edge of Town/Darlington County/Factory/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Loose Ends/Lion's Den/Working on the Highway/The Ghost of Tom Joad/Jungleland/Light of Day/My Hometown/Hungry Heart/Born to Run/Cadillac Ranch/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**6/7 NOTES:** The tour premiere of "My Hometown," the only performance of this song on the European tour. The rare "Loose Ends" and "Lion's Den" appear in the set again, back to back. "The Promised Land" is left out of the set for the first time this tour.

**SAL'S COMMENTS:** Madrid, where I expected the worst, was a big surprise. The venue holds 30,000 (it's an athletic stadium with a track) and it was sold out. From the very first note, you could see Bruce was really on tonight. Right after "My Love" he started giving instructions to the band (setlist change) and they launched into the very best version of "Prove It All Night" I heard on this tour. The extra-long and intense guitar solo was the most similar I heard to the 1978 tour. One of the highlights of

the night was "Out in the Street". The audience sang every time, and Bruce prolonged the song eternally—it was really long and intense, and the whole band was playing harder than ever. From then on the show was incredible. The feedback from the audience was amazing, all singing in tune, without mistakes, and knowing the words to more songs than I thought they would know. The performance was so good tonight that I even liked this version of "Thunder Road." —*Salvador Trepal*



## JUNE 11 STADIO LUIGI FERRARIS GENOA, ITALY

**6/11 SETLIST:** My Love Will Not Let You Down/The Promised Land/Two Hearts/Darkness on the Edge of Town/Darlington County/Mansion on the Hill/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Loose Ends/You Can Look (But You Better Not Touch)/Working on the Highway/The Ghost of Tom Joad/Jungleland/Light of Day/Bobby Jean/Hungry Heart/Born to Run/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**6/11 NOTES:** The first show on the tour to drop

"Prove It All Night." After one other appearance in Zurich, Genoa brings the return of the Three Accordions (Danny, Nils and Roy) to play an Italian folk dance during "Tenth Avenue," along with featured dancers from the Italian side of Bruce's family.

**PRESS:** "SPRINGSTEEN DANCES WITH MOTHER, AUNT ONSTAGE IN ITALY." Gianni Sibilla for *Addicted to Noise*: Bruce Springsteen saluted his Italian heritage by dancing with his mother, the former Adele Zirilli, and his aunt during a concert here Friday night with his re-formed E Street Band.

"Tonight, for the first time in Italy, not the Three Tenors, but the Three Accordionists," Springsteen joked in broken Italian during the midshow introduction of the band that typically comes onstage during "Tenth Avenue Freeze-Out" from 1975's *Born to Run*.

While guitarist Steve Van Zandt improvised the theme from the movie "The Godfather," guitarist Nils Lofgren and keyboardists Danny Federici and Roy Bittan donned accordions and played an authentic Italian tarantella—a traditional Italian dance piece in 6/8 time—as the Boss danced with his two relatives.

Springsteen's show at the Ferrari Stadium, home of the two local soccer teams, was one of the first stadium dates of his reunion tour with his longtime bandmates that began in April in Barcelona, Spain.

It attracted almost 30,000 people, but that wasn't enough to sell out the 35,000-capacity venue. The New Jersey native is enormously popular in Italy, but he had played three arena dates in Milan and Bologna six weeks before. Springsteen was so pleased by the Italian audience's enthusiasm that he wanted to come back and play one more date, according to local promoters.







## JUNE 13 PLACHE STADIUM LEIPZIG, GERMANY

**6/13 SETLIST:** My Love Will Not Let You Down/Prove It All Night/Two Hearts/Darkness on the Edge of Town/Darlington County/Downbound Train/Factory/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Car Wash/Working on the Highway/The Ghost of Tom Joad/Born in the U.S.A./Backstreets/Light of Day//Bobby Jean/Hungry Heart/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**6/13 NOTES:** Two premieres, two car washes: The tour debut of "Downbound Train," and the first performance ever of "Car Wash," the latter played only this once in Europe.

## JUNE 15 STADION AM BIEBERER BERG OFFENBACH, GERMANY

**6/15 SOUNDCHECK:** Includes "Something in the Night," "I'm on Fire," "Take 'Em as They Come" and Patti's "Rumble Doll."

**6/15 SETLIST:** My Love Will Not Let You Down/Prove It All Night/Two Hearts/Darkness on the Edge of Town/Darlington County/Take 'Em As They Come/Mansion on the Hill/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/The Ghost of Tom Joad/The Promised Land/Backstreets/Light of Day/Cadil-

lac Ranch/Bobby Jean/Hungry Heart/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**6/15 NOTES:** The live world premiere of "Take 'Em As They Come," another one-off on the European tour.

**LAURENT'S COMMENTS:** This amazing machine which is the E Street Band works so well that each minute of the performance seems to be spontaneous or improvised. Bruce was in a great mood, joking during the whole concert, imitating Tom Jones, falling on his knees after 20 minutes of "Light of Day," or joking about how he dreams of being a "sex machine". It felt like he was really enjoying being on stage—the last time I had this feeling was for the *Born in the U.S.A.* tour. —Laurent Couturas

## JUNE 17 WESSERSTADION BREMEN, GERMANY

**6/17 SOUNDCHECK:** Includes "Trouble River"

**6/17 SETLIST:** My Love Will Not Let You Down/Prove It All Night/Two Hearts/The Promised Land/Atlantic City/Factory/The River/Youngstown/Murder Inc./Badlands/Darlington County/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/I'm on Fire/The Ghost of Tom Joad/Born in the U.S.A./Backstreets/Light of Day//Bobby Jean/Hungry Heart/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**6/17 NOTES:** The tour premiere of "I'm on Fire."

## JUNE 19 - 20 GELREDOME ARNHEM, HOLLAND

**6/19 SOUNDCHECK:** Includes "Take 'Em As They Come," "Loose Ends" and "Don't Look Back."

**6/19 SETLIST:** My Love Will Not Let You Down/Prove It All Night/Two Hearts/Darkness on the Edge of Town/Darlington County/Rendezvous/Mansion on the Hill/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/The Ghost of Tom Joad/Born in the U.S.A./Backstreets/Light of Day//Stand on It/Bobby Jean/Hungry Heart/Born to Run//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**6/19 NOTES:** The tour premiere of "Stand on It," by request. During "Tenth Avenue," Patti sings part of "Rumble Doll" (instead of "As Long as I").

**6/20 SOUNDCHECK:** Includes "Janey, Don't You Lose Heart."

**6/20 NOTES:** Tour premiere of "Trapped." "Meeting Across the River" is played for only the second and last time on the European tour.

**6/20 SETLIST:** I Wanna Be With You/The Promised Land/Two Hearts/Darlington County/Trapped/Factory/The River/Youngstown/Murder Inc./Badlands/Out in the Street/Tenth Avenue Freeze-out/You Can Look (But You Better Not Touch)/Working on the Highway/The Ghost of Tom Joad/Meeting Across the River/Jungleland/Light of Day//Cadillac Ranch/Hungry Heart/Born to Run/Bobby Jean//Thunder Road/If I Should Fall Behind/Land of Hope and Dreams



**JEAN-PHILIPPE'S COMMENTS:** The Gelredome, a soccer stadium where the action took place, was fully packed. This was my third show on the tour, and definitely the best. The E Street Band played great, and Bruce was in top form, his singing improved from the previous shows I saw. Highlights were a surprising "Trapped", a fantastic "Tenth Avenue Freeze-out" with the definitive introduction of each musician, and a very powerful "Youngstown." "Meeting Across the River" into "Jungleland" was perfect for a crowd who could not believe its ears and its luck. —Jean-Philippe Charbonnier

## JUNE 23 - 24 OLYMPIC STADIUM STOCKHOLM, SWEDEN

**6/23 SOUNDCHECK:** Includes "Who'll Stop the Rain?"

**6/23 SETLIST:** My Love Will Not Let You Down/Prove It All Night/Two Hearts/Darkness on the Edge of Town/Darlington County/Mansion on the Hill/The River/Youngstown/Murder Incorporated/Badlands/Out in the Street/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/The Ghost of Tom Joad/Born in the U.S.A./The Promised Land/Backstreets/Light of Day/Stand on It/Hungry Heart/Born to Run/Bobby Jean/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**PETER'S COMMENTS:** It had been raining hard for over 12 hours, and the weather forecast said that the rain would continue during the evening. The wind would also reach close to storm levels. With this in mind we went down to Stockholm Stadion, and at 5 p.m., when the rain still poured down, we heard sounds from the stage and Springsteen and the band started a version of "Who'll Stop the Rain?" It brought a smile to everybody's faces, and people joked around and said that it was nice that he tried. We went into a bar, had a beer, came out again and the rain had stopped. And later as the concert started, the sun became visible, and during the show even the wind stopped.

You could become religious for less.

It still was cold, though, but there is a second concert to come so maybe he can raise the temperature as well. —Peter Lind

**URBAN'S COMMENTS:** This concert was a great one, but it was quite cold outside, and the right "Springsteen feeling" was sometimes missing in the beginning. It took a while for both the band and audience to get into the concert. The audience had some trouble with the words in the sing-along part of "Hungry Heart." Still a very, very good concert. The reviews in the newspaper were very good overall, but some reviewers noted some lack of intensity compared with the shows in '85 and '88. —Urban Gustafsson

**6/24 SET:** I Wanna Be With You/The Promised Land/Two Hearts/Darlington County/Trapped/Factory/The River/Youngstown/Murder Incorporated/Badlands/Out in the Street/Tenth Avenue Freeze-out/Loose Ends/Working on the Highway/Downbound Train/The Ghost of Tom Joad/Jungleland/Light of Day/Stand on It/Hungry Heart/Born to Run/Bobby Jean/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**6/24 NOTES:** A full-band "Fire" is worked spontaneously into "Tenth Avenue" after Garry begins the bass riff during his introduction.

**URBAN'S COMMENTS:** This was the concert. It was just superb. The weather was great, and the band and audience were more into it than the previous night. All band members were in a great mood, and Clarence blew us away. The show clocked in at 180 minutes. In "Tenth Avenue," Garry started the beginning of "Fire" which was just great, with Bruce

and the band as well as the audience filling in the chorus, the song [within a song] lasting one or two minutes. During "Light of Day" Bruce just stopped and gave the audience a look that only he can do—a great, great feeling this was. The reviewer in the Swedish paper *Aftonbladet* wrote that this concert was a classic, even better than the '80s shows in Sweden. One week after, the reviewer still had this concert in mind and noted again how great it was. I have waited all my life to hear "Jungleland," and when it was played my dreams came true. When Clarence played his excellent solo I had tears in my eyes, it was just so great. This was a classic show, and I will remember it for a very, very long time. —Urban Gustafsson

## JUNE 26 PARKEN STADION COPENHAGEN, DENMARK

**6/26 SOUNDCHECK:** Includes "Who'll Stop the Rain?" and "Because the Night."

**6/26 SETLIST:** Who'll Stop the Rain?/Prove It All Night/Two Hearts/The Promised Land/Darlington County/Tougher Than the Rest/The River/Youngstown/Murder Incorporated/Badlands/Out in the Street/Tenth Avenue Freeze-out/Where the Bands Are/Working on the Highway/Because the Night/The Ghost of Tom Joad/Streets of Philadelphia/Backstreets/Light of Day/Stand on It/Hungry Heart/Born to Run/Bobby Jean/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**6/26 NOTES:** A rare cover opens the show—the tour premiere of "Who'll Stop the Rain?"—and the set also includes the tour debut of "Because the Night."

**DON'S COMMENTS:** A wet, but excellent show in Copenhagen. The reviews were raving, and it was great to see Bruce and the band overcome the seemingly impossible odds against them: the terrible weather and an often frustrated and distracted audience. The band came in with big smiles and great songs, and within half an hour the entire crowd was going berserk! "Tenth Avenue" included "It's Alright," "Fire" and "Red Headed Woman." —Don Falch

**KARL'S COMMENTS:** I arrived in Copenhagen from London in beautiful sunshine the night before, but awoke to a downpour on the morning of the concert. The rain never stopped all day, and come time for the gig, it began to pour. Bar the lucky few in the distant stands who were sheltered, we were a wet, soaked, and cold crowd. Even the bandmembers were cold, coming onstage all clad in black leather jackets and coats: Patti never took off her woolen black hat all night, Nils had on a big black scarf, and it took a few numbers before Steve divested himself of first a long black leather coat, and then a black woolly sweater. Even Roy kept on a hat all night. But who better than Bruce to make us forget the misery of the cold and rain?

Bruce opened with a wonderful "Who'll Stop the Rain?" the first time this song has appeared since the *River* tour. Just having Bruce play this song made the trip worthwhile for me. During "Tenth Avenue," Bruce made the crowd laugh out loud with his antics. It was wonderful, full of references to the rain, including lines from songs such as "Singing in the Rain" and "Raindrops Keep Falling on My Head" during the initial crowd sing-along section.

"Stand on It" was the standout track of the night. Bruce came back onstage, looked down the crowd, and said that we were only now warmed up and it was "time to begin!" After all, he said, we couldn't possibly get any wetter! And the full tilt rock of "Stand on It" just blew us away, complete with Bruce lying atop Roy's piano during his solo. Following this the encores were quite wonderful, in the fading light and the easing rain. —Karl Birtistle

## JUNE 27 VALLE HOVIN STADION OSLO, NORWAY

**6/27 SOUNDCHECK:** Includes: Jackie De Shannon's "When You Walk in the Room," Creedence's "Who'll Stop the Rain?," the Yardbirds' "Heart Full of Soul," and Bruce's own "Something in the Night"—with his kids singing along.

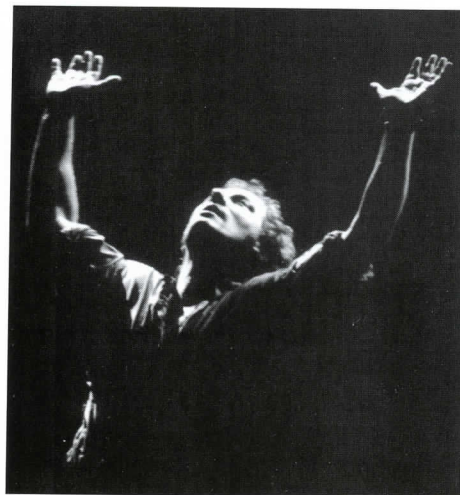
**6/27 SETLIST:** My Love Will Not Let You Down/Prove It All Night/Two Hearts/Darkness on the Edge of Town/The Promised Land/Darlington County/Mansion on the Hill/The River/Youngstown/Murder Incorporated/Badlands/Out in the Street/Tenth Avenue Freeze-out/Working on the Highway/Because the Night/The Ghost of Tom Joad/Where the Bands Are/Jungleland/Light of Day/Stand on It/Hungry Heart/Born to Run/Bobby Jean/Thunder Road/If I Should Fall Behind/Land of Hope and Dreams

**6/27 NOTES:** The final night of the European tour. "My Girl" is a spontaneous addition to "Tenth Avenue Freeze-out."

**HILD'S COMMENTS:** The soundcheck was great. Hearing Bruce's kids sing along to the songs is something I imagine I'll never have the opportunity to do again. One of them delivered a first-class primal scream in the intro to "Something in the Night." Hilarious! "Every Time You Walk in the Room" was beautiful. I really hope they'll perform this song in front of an audience again.

The set list was standard, as I had expected, but I still got to hear five songs that I didn't hear in London. I thought Bruce looked a bit tired but still he was working his ass off. And he needed to work extra hard to get this crowd going. Everyone immediately in front of the stage were going nuts, but further back there was very little response. The crowd could have learned a thing or two from Bruce's kids, who knew how to behave during a rock show. They were positioned at the side of the stage, sporting the biggest ear protectors I have ever seen, and punching their fists in the air during the entire show.

The sweetest moment of the show came during Patti's introduction. As Bruce was doing his "Red Headed Woman" call-and-response-thingy, Patti and Steve were giggling and clearly planning something special. As the spotlight came on Patti, she started singing "My Girl." This obviously came as a complete surprise to Bruce, who grinned ear-to-ear and said, "Stop messing with me, baby!" And at the end of "Tenth Avenue," he launched into a verse of the song. Only this time the words "My Girl" were replaced by "My Band"! Everybody on stage was grinning and laughing at each other, a very touching moment. —Hild Hoff





MY LOVE WILL NOT LET YOU DOWN  
 RENDEZVOUS  
 I WANNA BE WITH YOU  
 WHO'LL STOP THE RAIN?  
 PROVE IT ALL NIGHT  
 TWO HEARTS  
 DARKNESS ON THE EDGE OF TOWN  
 LION'S DEN  
 DARLINGTON COUNTY  
 ATLANTIC CITY  
 DOWNBOUND TRAIN  
 TAKE 'EM AS THEY COME  
 TRAPPED  
 MANSION ON THE HILL  
 FACTORY  
 THE RIVER  
 YOUNGSTOWN  
 MURDER INCORPORATED  
 BADLANDS  
 OUT IN THE STREET  
 TENTH AVENUE FREEZE-OUT  
 WHERE THE BANDS ARE  
 INDEPENDENCE DAY  
 SHERRY DARLING  
 DOLLHOUSE  
 LOOSE ENDS  
 RED HEADED WOMAN  
 YOU CAN LOOK  
 CAR WASH  
 WORKING ON THE HIGHWAY  
 RACING IN THE STREET  
 I'M ON FIRE  
 CADILLAC RANCH  
 BRILLIANT DISGUISE  
 TOUGHER THAN THE REST  
 LUCKY TOWN  
 SPIRIT IN THE NIGHT  
 SHE'S THE ONE  
 BECAUSE THE NIGHT  
 THE GHOST OF TOM JOAD  
 BORN IN THE U.S.A.  
 WAR  
 THE PROMISED LAND  
 BACKSTREETS  
 MEETING ACROSS THE RIVER  
 JUNGLELAND  
 BROTHERS UNDER THE BRIDGE ('95)  
 LIGHT OF DAY  
 STREETS OF PHILADELPHIA  
 MY HOMETOWN  
 THIS HARD LAND  
 STAND ON IT  
 BOBBY JEAN  
 HUNGRY HEART  
 BORN TO RUN  
 THUNDER ROAD  
 IF I SHOULD FALL BEHIND  
 LAND OF HOPE AND DREAMS

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# JUNE

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## EUROPE 1999

**MY LOVE**  
**RENDEZVOUS**  
**I WANNA BE**  
**WHO'LL STOP**  
**PROVE IT**  
**TWO HEARTS**  
**DARKNESS**  
**LION'S DEN**  
**DARLINGTON**  
**ATLANTIC CITY**  
**DOWNBOUND**  
**TAKE 'EM**  
**TRAPPED**  
**MANSION**  
**FACTORY**  
**THE RIVER**  
**YOUNGSTOWN**  
**MURDER INC.**  
**BADLANDS**  
**OUT IN THE STREET**  
**TENTH AVENUE**  
**WHERE THE BANDS**  
**INDEPENDENCE DAY**  
**SHERRY DARLING**  
**DOLLHOUSE**  
**LOOSE ENDS**  
**RED HEADED**  
**YOU CAN LOOK**  
**CAR WASH**  
**WORKING**  
**RACING**  
**I'M ON FIRE**  
**CADILLAC RANCH**  
**BRILLIANT DISGUISE**  
**TOUGHER**  
**LUCKY TOWN**  
**SPIRIT IN THE NIGHT**  
**SHE'S THE ONE**  
**BECAUSE THE NIGHT**  
**TOM JOAD**  
**BORN IN THE U.S.A.**  
**WAR**  
**PROMISED LAND**  
**BACKSTREETS**  
**MEETING**  
**JUNGLELAND**  
**BROTHERS**  
**LIGHT OF DAY**  
**STREETS OF PHILLY**  
**MY HOMETOWN**  
**THIS HARD LAND**  
**STAND ON IT**  
**BOBBY JEAN**  
**HUNGRY HEART**  
**BORN TO RUN**  
**THUNDER ROAD**  
**FALL BEHIND**  
**HOPE AND DREAMS**



Tour coverage will continue next issue with U.S. dates, starting with reports from New Jersey. We welcome your comments from the shows, as well as press clippings, set lists, ticket stubs, photos... all contributions are appreciated. E-mail setlists and comments to [editor@backstreets.com](mailto:editor@backstreets.com), or fax (206) 728-8827. The help we receive from readers is essential! Special thanks this time to: Alberto Agostini, Bruno Alligorides, Andrea Ariani, Per Backstad, Robert Bader, Hugues Barriere, David Baum, Nevio Bencivenni, Karl Birtheistle (above and beyond the call of duty—thanks, Karl!), Dave Bliss, Anders Blomkvist, Joan Bonareu, Peter Brockenbrow, Chris Brown, John Cavanaugh, Georgi Clymer, Jess Codd, Sven De Bont, Andrea Demateis, Gary Desmond, René van Diemen, Ralf Dissman, Simon Elsy, Don Falch, Jens Fischer-Rasmussen, Paolo Fumagalli, Sergio Gambone, Mark Hagen, Geir Hammer, Stig Hansen, Lars Hansson, Tomas Hedlund, Keith and Kathy Holden, Mikkel Hviid, Phil Jannes, Kevin Jessop, Helge Johansen, Tomas Kempf, John Kristiansen, Joe Kunechi, Anthony Kuzminski, Fuego Lamb, Peter Lind, Samuli Lintula, Riccardo Marcante, Dan Marcus, Michael Martensson, Tom Moksnes, John Moriarty, Line Therese Naevestad, Alessandro Necchi, Dave Norton, David O'Leary, Dave Palughi, Jeremy Parkinson, Charles Passy, Giorgio Pegoraro, Jesus Murua Picchi, Hauke Preuss, Mike Saunders, Harry Scott, Rich Shear, Martin Simmler, Grethe Solhaug, Philippe Sosnowski, Florian Spintler, Robert Staedter, Markus Staeger, Dag Strom, Virginia Tixi, Simon Trowbridge, Tim Turner, Lars-Erik Wehner, Fabian Verriest, John Wooding, and all the other fans who helped out.

GIORGIO PEGORARO PHOTO



# COME TOGETHER OFFICIAL CONCERT ITEMS

From last year's Red Bank, NJ, concert where Bruce Springsteen joined Steve Van Zandt, Max Weinberg, Clarence Clemons, Danny Federici, Jon Bon Jovi, Southside Johnny and a host of other Jersey musicians for a historic concert.



Official merchandise sold at the show, limited quantities in stock now!

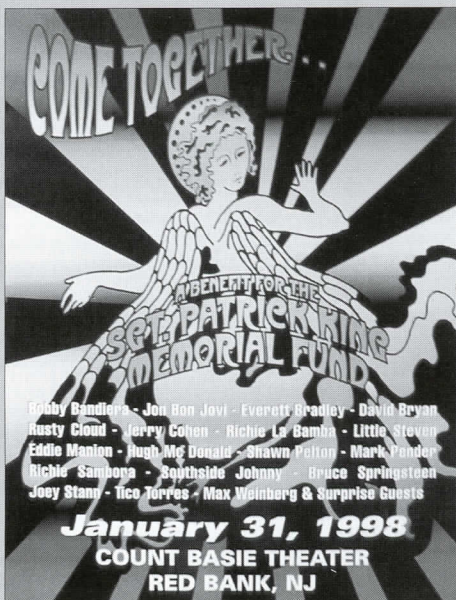
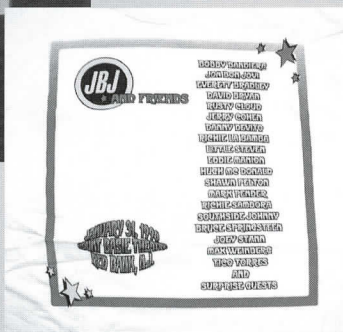
White or black shirts available, with same two-sided design on both.

FRONT

BACK

## COME TOGETHER CONCERT T-SHIRT

Two-sided t-shirts featuring full color design with Bruce and other performers listed on back. Specify preference, white or black. XL only. \$20



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# NEW TOUR ITEMS IN STOCK NOW!



FRONT



BACK



BACK  
DETAIL

## OFFICIAL BORN TO RUN SHIRT

Just in from the new tour, where they're selling shirts for many of the individual albums, this white shirt has the classic *Born to Run* cover on the front, and another shot of Bruce and Clarence from the same sessions on the back, smaller and toward the top. A great-looking shirt for *Born to Run*—it's about time! Pre-shrunk, 100% cotton. Available in L and XL only, don't forget to tell us your size.....\$20

## JUST IN: OFFICIAL BORN IN THE USA SHIRT

Another of the items sold on the new tour, this is a white shirt with the *Born in the U.S.A.* cover on the front, and song titles printed on the back in red and blue. Pre-shrunk, 100% cotton. Available in L and XL.....\$20



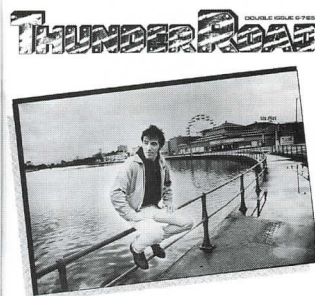
## JUST IN: 1999 TOUR SHIRT #1

Official shirt from the new E Street Band tour, a black shirt with front design only, picturing the new tour image of Bruce and Clarence in silhouette, reads Bruce Springsteen and the E Street Band, Tour 1999. As with the other shirts above: pre-shrunk, 100% cotton. Available in L and XL.....\$20

DON'T MISS THE NEW TOURBOOKS ON PAGE 5!

# THUNDER ROAD FINAL ISSUE: #6/7

We've just scored the very last stack of these and can offer them at a lower price than we've seen before, but when they're gone, that's it. The first Springsteen fanzine, *Thunder Road*, stopped publishing in the early '80s after only a handful of issues, but they were an inspiration to *Backstreets* and remain great collectibles and great reads, too. This double issue was the magazine's swan song and probably its best. *Thunder Road* #6/7 is a huge 64-page issue packed with solid writing and beautiful photos. Especially at this price, it's a must have.



LAST ISSUE COLLECTOR'S ITEM:

THE RIVER LP & TOUR 1980-81  
SPRINGSTEEN SOLO LP NEBRASKA  
ROY BITTAN INTERVIEW  
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FINAL ISSUE OF THUNDER ROAD \$10

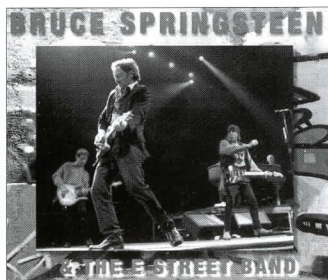


# ON COLLECT ING

By Richard Breton  
and Jonathan B. Pont

For the benefit of our readers, *Backstreets* magazine provides ratings of unauthorized releases currently in circulation. Don't write us asking where these can be obtained. *Backstreets* in no manner, shape, or form endorses these recordings. These reviews are provided by our columnists solely for informational purposes. Despite these words of warning, some collectors will still seek this material out, and for those collectors, our reviews should help you steer clear of the real losers.

Unauthorized CDs are growing in numbers and with that growth, expect some real rip-offs—our advice is let the buyer beware, and demand to listen to material before you buy it. Each title here has been rated for packaging, performance, and sound quality on a scale from one to ten, one being awful, and ten being quality generally found on legitimate releases.



•**Barcelona Night**  
(Crystal Cat, 2CD)  
Sound: 7  
Performance: 6  
Packaging: 8

Here's one of the first of what will no doubt be many CD releases of the European leg of the 1999 Bruce Springsteen and the E Street Band tour. While the official tour started in Barcelona on April 9, this set is taken from the second night on April 11.

The opening song was "Rendezvous," making its first appearance in concert since the *River* tour. Also notable are the only 1999 tour performances of "Independence Day" and "Brothers Under the Bridge" to date, as

well as the only full band version of "Born in the U.S.A." Actually, the latter is a strange hybrid that begins as solo-acoustic and transforms into the familiar full-band version after the first chorus. It doesn't really work, and Bruce dropped the full-band part immediately. "The Ghost of Tom Joad" features an intro with Bruce doing some falsetto wails, which was also dropped at later shows.

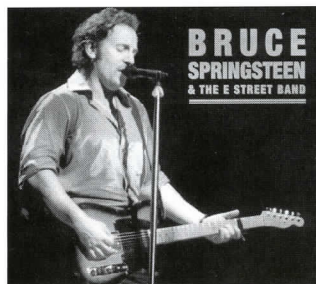
As for the sound quality, this is a step or two below your typical Crystal Cat release. Bruce and the band sound a bit distant at times, the sound is uneven, and there's more audience noise than expected—some talking here and there, and plenty of clapping.

Performance-wise, by all accounts this show was much better than the first—it's no mistake that the Cat choose to release this over opening night. Unfortunately, compared with other shows later in the tour, most of the performances on this release suffer greatly in comparison. Bruce and the band were still rusty, and there are plenty of missed cues, wrong notes, flubbed lyrics. The difference between the performances here versus later shows is striking.

With other CDs on their way from May and June European shows, chances are very good that this set won't get much time on anyone's CD player. How many folks still listen to *Berkeley Night* from the beginning of the *Joad* tour? There will be plenty of better titles from later in the tour that will render this release a footnote. —RB

•**Milano Night 1999**  
(Crystal Cat, 3CD)  
Sound: 8  
Performance: 7  
Packaging: 7

The second night in Milan (4/20/99) generated much excitement among Springsteen fans, and this set will make any fan wish he could have been there. It may not, however, merit repeat listenings. Bruce stocked the show with many surprises, including "Rendezvous," "This Hard Land," and the superb debut of "I Wanna Be With You," giving the enthusiastic Italian audience an opening they deserve. Bruce and the band nailed this one. From its extended introduction of guitar, piano, organ, saxophone and drums to



the rousing chorus, this song showed the band at its best.

But after a strong start, the rest of the concert suffers from lots of little problems. Steve Van Zandt's guitar is quiet for part of his solo in "Jungleland." Bruce at times sounds tired (the second show in as many nights, it was also the last of the first European leg). Even "Youngstown," a consistent front-runner, sounds like it could have used the night off, and by "Badlands" Bruce is working overtime. With an enthusiastic crowd to bolster him, he hits his stride again with "Out in the Street." "Sherry Darling" made its tour debut this night, complete with Bruce's disclaimer that they hadn't rehearsed it. No surprise, then, that the version that follows is a mess. But on a tour like this, there are bound to be shows (and CDs) where these problems are absent.

The mix is even and clear throughout, and actually sounds improved as the show reaches the second disc. Ironically, the sound quality poses a problem: it's so good that all the little problems are clearly audible. A slip here, a space for a quiet guitar there: you'll notice. But chalk up another fine digital recording for Crystal Cat.

Bonus tracks on the third disc collect 12 songs, all in very good to excellent sound quality. Well performed versions range from "Tougher Than the Rest" to "She's the One" and "Where the Bands Are." The nugget is a very strong showing from "Lucky Town," played only four times on this tour. Listening to this solid version, with plenty of room to grow, one wonders why.

Packaging is nice, and includes both a full-color, eight-page booklet and dual-sided inlays illustrated with photos of the arena and the band. On paper this show was killer. In person it was among the notable shows of the tour. On disc, it has its moments. —JP

## the backstreets jukebox

1. **Bruce Springsteen**  
*"Lift Me Up"*  
Columbia (CD)

2. **Marvin Gaye**  
*What's Going On*  
Motown (CD)

3. **The Flaming Lips**  
*The Soft Bulletin*  
Warner Bros. (CD)

4. **Tom Petty**  
*Echo*  
Warner Bros. (CD)

5. **Trans Am**  
*Future World*  
Thrill Jockey (CD)

6. **Robyn Hitchcock**  
*Jewels for Sophia*  
Warner Bros. (CD)

7. **Red House Painters**  
*Red Perspective*  
4AD (2CD)

8. **Ween**  
*Paintin' the Town Brown*  
Elektra (2CD)

9. **Those Bastard Souls**  
*Debt & Departure*  
V2 (CD)

10. **Patti Scialfa**  
*Rumble Doll*  
Columbia (CD)

**10**  
**Monster**  
Discs to Play Today  
and Everyday



# Big in Japan

By Christopher Phillips

The biggest news on the Boss audio front since—well, since *Tracks*, but then it's been a banner year for Springsteen fans—is the impending release of a remastered catalog. While *Born to Run* received the Mastersound treatment back in 1992, fans have waited for years for a CD upgrade of the rest of Springsteen's canon, to do sonic justice to albums like *Darkness* and *The River*. While reports recently circulated of remastered Bruce compact discs in the works, plans for U.S. release have been canceled indefinitely.

But Japan is coming to the rescue, and the coming reissues are certain to be more desirable than what might have been released domestically. Not only are all of Springsteen's CDs being digitally remastered in Japan, they'll also come in limited mini-LP sleeves—paper jackets completely faithful to the original LP packaging but on a smaller scale. Other artists' catalogs have received similar treatment from Japan, and the imports for the Rolling Stones, Genesis, Led Zeppelin and others bode very well for the treatment Bruce will be getting.

The series begins in August with Springsteen's first six albums, from *Greetings* through *Nebraska*, adding the *Chimes of Freedom* CD-EP at the same time. The rest of the CDs—from *Born in the U.S.A.* through *The Ghost of Tom Joad* and including *MTV Plugged*—are slated for late September. All discs by other artists

in the Japanese remaster series have been both beautiful and scarce, very limited editions that have sold out quickly—and fans should expect the Springsteen remasters to be no different.

*Chimes of Freedom* has actually been reissued in a remastered version in the U.S., on a "regular" five-inch CD for the first time, finally updating the original CD3 format. Unfortunately and inexplicably, Columbia released the same versions as on the original CD3—including versions of the title track and "Tougher Than the Rest" that had been edited to fit the smaller CD. The longer versions could originally be found on the vinyl EP and as import B-sides—as well as on the Canadian *Chimes* five-inch CD, which is still in print and renders the U.S. issue a bit pointless. Interestingly, the new U.S. release does use a different shot of Bruce on the picture sleeve than the Canadian CD.

When word first circulated that Springsteen was contributing a new song, "Lift Me Up," to the John Sayles film, *Limbo*, it came with the news that no soundtrack was planned. Lucky for us that plans changed. Rather than becoming one of those elusive B-sides (or not seeing release at all), "Lift Me Up" is the lead-off track on the *Limbo* soundtrack, which came out on June 1. The song is very much in the vein of Springsteen's previous soundtrack contributions like "Dead Man Walkin'" and "Missing," subdued and atmospheric, but with one very notable distinction—"Lift Me Up" is the first record-

ing on which Springsteen sings entirely in falsetto. Musically and lyrically it's a beautiful song, with Springsteen once again delving much deeper below the surface of the love song than most artists.

Also on the soundtrack front, Varese Sarabande is releasing *Out at the Movies*, a collection of songs from gay-themed films; the version of "Streets of Philadelphia" is not Springsteen's recording, but a reworking of the song as a soft instrumental.

A new single from *Tracks*, the second out of Europe following "Sad Eyes," has just been issued for "I Wanna Be With You." While it will have appeal for collectors and features the 1999 tour image of Bruce and Clarence in silhouette on the picture sleeve, there's less to recommend the disc as far as song selection. The three B-sides, "Where the Bands Are," "Born in the U.S.A." and "Back in Your Arms Again," are all album versions taken from *Tracks*. Those of us waiting for more unreleased outtakes—or a live take of "Land of Hope and Dreams"—have to keep waiting.

The only outtakes to surface following the release of *Tracks* have been "The Fever," "Trouble River" and a new recording of "The Promise" on *18 Tracks* [see issue #61]. From France comes a beautiful edition of this collection, featuring the same material as on the domestic *18 Tracks*, but in deluxe packaging that is

among the nicest we've seen. The package includes a longer booklet with an interview translated into French, song lyrics, and an envelope to hold the CD,

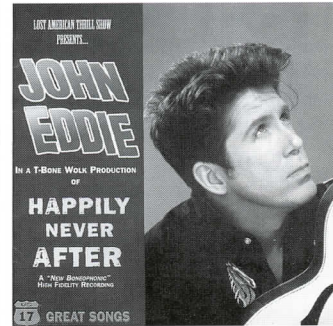
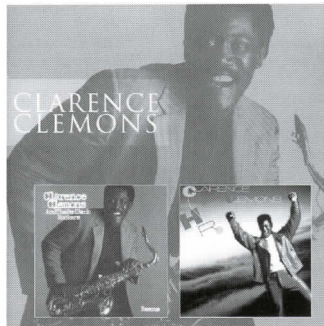
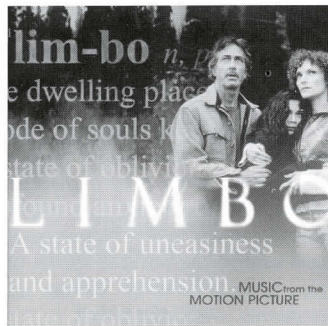
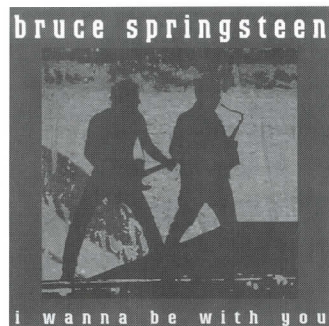
all bound into what is essentially a small hard-back book, the size of a jewel-case.

Fans of Clarence Clemons have just gotten a nice treat with a new import disc that

combines the Big Man's first two (and best) albums on one CD. *Rescue* and *Hero* appear in full and in order on this new release from Sony UK. *Rescue* had been available on disc from Japan for a brief time, but both albums have recently been unavailable on CD. And no need to be "Savin' Up"—this new "Nice Price" two-fer lists at a lower price than the Japanese *Rescue* alone.

John Eddie has just released *Happily Never After*, his third full-length album and the follow-up to last year's EP, *Seven Songs Since My Last Confession*. The new album has a whopping 17 songs, including live favorites like "Truth of the Matter" and "Fall For It Every Time." *Happily Never After* is an independent release, so it may be tough to find, but you can obtain a copy by contacting Eddie at Lost American Thrill Show Records, P.O. Box 716, Rumson, NJ 07760; calling (732) 291-9737; or e-mailing yofaithful@aol.com. ➔

—with additional reporting by Robert Makin





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**METAL DOG SAYS: OKAY, NOT EXACTLY WHAT** WE had in mind, but it's sequential and properly punctuated. Okay, letter of law vs. spirit of law, yeah whatever. —MD, at 23 days out.

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**EARLY BRUCE PHOTOS: "PRE-COLUMBIAN," JAN.** 1972 (see *Backstreets* #32, 1990). High quality 8x10's. Send SASE for catalog and info to: Dale Milford, 19 Moss #1, San Francisco, CA 94103.

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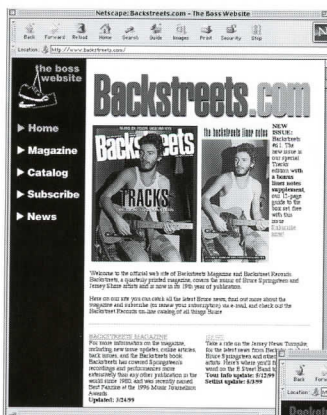
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SUMMER 1999

## Continued from page 5

dreams can come true. Now I want to thank *Backstreets* magazine for making it easy to be a big Bruce Springsteen fan, for your hard and honest work all those years. Thank you for being a regular companion in my life and in the free world!

Mario Herrmann  
Georgenthal, Germany

## HEAVEN WILL ALLOW

### Dear Editor:

Bruce Springsteen's music has always been a special part of my life, since I discovered its truthfulness in 1984. As the years passed, his lyrics helped me get through life's pitfalls and helped me appreciate life's joys. However this past spring, nothing could have prepared me for the loss of our only child at the tender age of ten months.

When Samuel was born, he was immediately diagnosed with a heart defect. This obviously sent my wife, Pamela, and myself into a state of shock. Pam and I basically put our lives on hold and got Sam through his necessary surgeries. When we finally brought our son home after six weeks, the relief was overwhelming. As Sam's check-ups became better and better, we thought that he would live a healthy long life. The Lord had other plans. He did, however, share Sam with us for ten wonderful months.

My favorite songs are "Darkness on the Edge of Town" and "The Price You Pay." These songs have always struck a chord deep in my soul and reminded me about who I am and where I came from. I am learning how to sleep at night, even though I frequently wake up in the morning before my alarm and recall the line, "Laying here in the dark, you're like an angel on my chest." The main thing Sam has taught me is a new definition of courage. The courage to accept life as it comes, the courage to live where dreams are found and lost, and the courage to walk like a man. I could quote lyrics endlessly, however the following wraps it up for me: "Now they'd come so far and they'd waited so long/Just to end up caught in a dream where everything goes wrong/Where the dark of night holds back the light of day/And you've gotta stand and fight for the price you pay."

At our wedding, Pam and I danced to "Book of Dreams" and "If I Should Fall Behind." I know that Samuel will wait patiently for us to catch up and be reunited. But until then we have our faith, family, friends and a reason to believe. Thanks, Bruce.

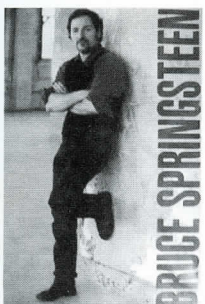
Brad Hively  
Fort Wayne, IN





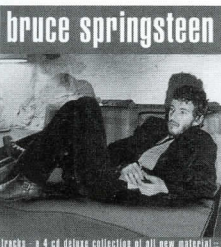
## TRACKS US "CAROUSEL" PROMO POSTER

Great shot of young Bruce, tinted a nice blue-green. First official *Tracks* promo to use a different photo. 2' x 3'.....\$20



## 1999 PROMO POSTER

The latest promo poster from Columbia was released in conjunction with *18 Tracks*, but the only type here is "Bruce Springsteen," leaving room for a gorgeous full-body shot of the Boss. This 2' x 3' poster is mostly taken up with Bruce leaning against a wall, in blue shirt and black vest, looking as he does on the new tour.....\$20

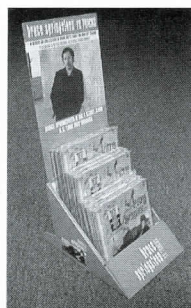


**18 TRACKS VINYL** The *Tracks* sampler on a 2-LP set, with the same song lineup as the CD—including the three previously unreleased tracks, "The Fever," "The Promise" and "Trouble River"—on vinyl! Same cover image too—but obviously much larger—on the thick, glossy album cover. A handsome set, with photos and lyrics on the inner album sleeves.....\$18



## TRAMPS LIKE US: Music and Meaning Among Springsteen Fans

by Daniel Cavicchi. A fun look at Springsteen's fans and how they relate to his music. Cavicchi himself is a fan and teaches American history and culture at the Rhode Island School of Design. Oxford University Press, 222 pp.....\$18



**BORN IN THE USA KEYCHAIN** Officially licensed keychain with the *BUSA* album cover, front and back.....\$4

**BORN IN THE USA MAGNET** Officially licensed refrigerator magnet, with the *Born in the U.S.A.* album cover. 2" square....\$4

## AUSTRALIAN PROMO TRACKS POSTCARD

Full-color square postcard from Sony Australia, with a description of *Tracks* on the reverse, "instore November 9." 5-1/2" x 6", unposted and pristine!.....\$6

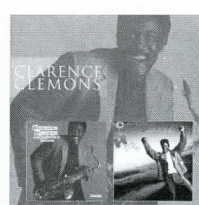
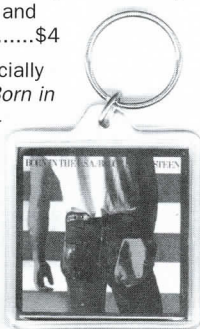


## 1999 BRUCE CALENDAR

The new calendars for next year are already out (see page 4), but we still have some of this year's left! Now take half-off the 1999 Springsteen calendar. Originally \$15, now.....\$7.50

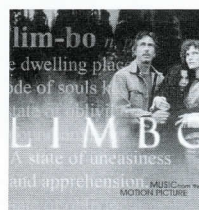
## 18 TRACKS DISPLAY STAND

A very nice countertop store display to hold copies of the *18 Tracks* CD. Four-color, mostly blue with color cover image on the sides. Promo type reads in part, "Bruce Springsteen and the E Street Band U.S. Tour this summer." Ships flat, unassembled in original plastic bag with assembly instructions. Stands roughly 16 inches tall when assembled. CDs not included!.....\$20



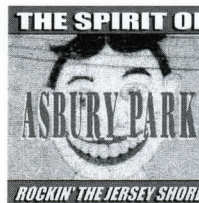
## CLARENCE CLEMONS:

**RESCUE/HERO CD** The Big Man's first two solo albums, which have been out of print, now in their entirety on *one* CD! This import CD contains both albums, in order. *Rescue* includes the Springsteen-penned "Savin' Up," and *Hero* includes Clarence's duet with Jackson Browne on "You're a Friend of Mine."....\$22



## LIMBO SOUNDTRACK CD

Springsteen's latest studio recording, "Lift Me Up," was recorded specifically for the new John Sayles film. This beautiful song, sung by Bruce entirely in falsetto, is the lead-off track.....\$16



## THE SPIRIT OF ASBURY PARK

Volume one of a planned two-CD series, collecting artists from the Shore scene's Glory Days. Includes Glen Burtnik, Cats on a Smooth Surface, Norman Seldin & Friends (E Street Band members on a tour break in '78!). 16 acts in all.....\$16



## "I WANNA BE WITH YOU" CD5

The second European single from *Tracks*, just in! None of the three B-sides here are rare or unreleased, but this follow-up to the "Sad Eyes" single uses the 1999 tour image on the cover of Bruce and Clarence in silhouette. The 3 additional tracks are "Where the Bands Are," "Born in the U.S.A." and "Back in Your Arms," all taken from *Tracks*.....\$12



## "SAD EYES" CD5 includes

"Missing" The first commercial single from *Tracks* is Sad Eyes, a 4-track CD from Europe. The hard-to-find non-album track "Missing" is added as a B-side, along with two other songs from the box set ("Man at the Top" and "Take 'Em As They Come"). Cool picture sleeve.....\$14



## FRENCH 18 TRACKS PACKAGE

Same music as on the domestic CD release of "18 Tracks," but with wonderful deluxe packaging from of Sony Music France. The CD is housed in what is essentially a

hardback book, the size of a jewelcase. Bound inside the hardcover is an envelope to hold the CD, along with a 48 page booklet with an interview translated into French, accompanied by nice duotone photos (none exclusive to this package) and lyrics to the 18 songs. You'll find errors in the lyrics, but for a handsome all-around presentation this is hard to beat. And of course, the disc includes "The Promise," "The Fever" and "Trouble River.".....\$32

**US 18 TRACKS CD** Same tracks as above, in standard U.S. jewelcase.....\$16

## ORDERING INSTRUCTIONS

**BACKSTREET RECORDS**  
PO Box 51219  
Seattle, WA 98115

•**U.S. Customers**, please add shipping charges (see right) and mail with check, money order, or credit card info (MC/VISA/Discover/JCB) to Backstreet Records, PO Box 51219, Seattle, WA 98115. Or CALL to order (206) 728-7603, 9:30-5:00 Pacific Time, weekdays. FAX anytime, (206) 728-8827. E-MAIL: [orders@backstreets.com](mailto:orders@backstreets.com) VIA WEB: [www.backstreets.com](http://www.backstreets.com)

•**Canadian Customers**, please add \$3 to U.S. shipping.  
•**Overseas Customers**, Please specify AIR or SURFACE. Provide credit card info for fastest service—we'll add shipping charges according to the shipping method you specify. Or write to reserve: we'll total up your order and send you an invoice, and ship your goods once we receive payment.  
**THANKS FOR YOUR ORDER!**

## U.S. SHIPPING CHARGES

MERCHANDISE TOTAL	ADD
\$15 or less	\$3.75
\$15.01 - \$30	\$4.75
\$30.01 - \$50	\$5.75
Over \$50	\$7.00

If ordering posters in addition to other items, please add an extra \$4 for tube and extra box. Thanks!

**SUBSCRIBE TO THE BACKSTREET RECORDS CATALOG FOR A FULL LISTING OF ALL ITEMS IN STOCK**

New *Tracks* posters and more! Five issues of the catalog for \$5 in the US and Canada, \$8 overseas.



THE  
WALL

